Literature in the French EFL classroom: A portrait of teachers' attitudes, goals, and resources

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Statement of Originality

I, Ashira Beth Greene, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

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Date: 31 July 2017

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that this thesis serves to shed some light on the French educational system and proves useful as a source for others interested in the teaching of English literature internationally.

Abstract

This thesis investigates the teaching of English literature in France on a country-wide scale. The aims of the study were to determine the types and frequency of literature used in the secondary school classroom, to gain information about teachers' attitudes and approaches to this resource, and to analyse textbooks published for the secondary English classroom in France in order to determine what literary resources were readily available. In support of these aims, interview and questionnaire data were collected from 301 teachers around the country and ten textbooks were analysed.

In French *lycée*s, the role of literature teaching is in flux. It currently exists in the periphery of the general English course while serving as the main resource in the Literature in a Foreign Language (*LELE*) course, which began in the 2012-2013 academic year for students in the literary section of *Baccalauréat* preparation. While the French Ministry of Education provides objectives to be met and themes to cover in each year of secondary school, teachers have a great deal of autonomy in terms of what they bring to their classrooms. The data revealed that teachers often used literature because they have a personal affinity for it, and chose to use their own materials instead of the textbooks available. Novel excerpts were the most frequent type of text used, as well as the most common type of literary text in the textbook. While British literature was dominant in all genres, the prevalence of Shakespearean plays was surprising, as contemporary literature accounted for over half of all texts mentioned.

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CHAPTER 1: INTRODUCTION

1.1 Personal background

From 2008-2011, I taught secondary English Language and Literature to students aged 11 to 18 at the *Lycée Français de Singapour* in Singapore. I was hired specifically as a result of my academic training in English Literature. The administration at the school felt that a subset of the students were functionally bilingual and able to take on advanced work in English, going beyond textbooks to study unabridged pieces. As a newly minted Master's student in Literary and Cultural Studies, this sounded like a thrilling opportunity, and I was given a good deal of freedom in structuring my courses and choosing which works of poetry, fiction, and drama to use. In the first year, I was extremely impressed with the students' abilities in English. At the upper levels, they were able to study *The Merchant of Venice* and *A Raisin in the Sun*. In the intermediate class, we worked our way through *Peter Pan*. Although most students seemed to get the gist of the material we were working with, there were some misunderstandings and surprises. Some students at the upper levels who could conduct a conversation about comprehension questions based on the text were unable to transfer their ideas to paper. Students in the intermediate level struggled with some basic questions about the story, although they were familiar with *Peter Pan* from the Disney film. Clearly there were linguistic challenges that I was unfamiliar with, so I decided to take a Teaching English as a Foreign Language (TEFL) certificate course and fill some of my gaps in understanding. I also enrolled in the Professional Development program at the Lincoln Center Institute in New York City in order to strengthen my reasoning for the value of literature in the foreign language classroom.

While the TEFL course was interesting, teaching adults in a language center was quite different from the secondary school classroom. The course at the Lincoln Center Institute was a celebration of the arts in education and an introduction to the philosophy of Maxine Greene, but there was little discussion of how to actively integrate the arts into different disciplines. I returned to the second year of teaching with more questions than answers, and these questions continued into my third year of teaching as well. At the same time, a shift had occurred in my department, and teachers were unconvinced that using literature was the best way to teach English. When I pressed my colleagues for their reasons, they responded that their students, largely beginners or with intermediate ability, did not have the advanced skills necessary to study literature. On further discussion, some of the teachers, native speakers of French, admitted that as they were foreign language learners themselves, they did not feel that they had a complete grasp of all the cultural references in the different works, and they worried about imparting the right answers and interpretations to their students. Taking their responses and my own challenges in hand, I was left wondering whether teachers in France, largely non-native English speakers teaching students who were unlikely to have an advanced level of proficiency in the foreign language, used literature at all, and if they did, how they decided what to use. I felt, and still feel on a personal level, that literature has a valuable and unique role to play in the foreign language classroom, but at that time I was unsure of whether academic literature about EFL teaching existed that confirmed my convictions. I was also curious as to whether other teachers had success using literature in different countries with students of varying linguistic abilities. These were the main reasons I commenced my doctoral project.

1.2 Theoretical perspectives

I believe the goal of the educational system is to provide content and ways of interacting with that content in order to create a tolerant citizenry with advanced critical thinking skills, and I feel that literature is a resource that furthers these aims. My general view of the educational system follows John Dewey's view of schooling as summarized by Scheffler (1974), who writes that "[the school's] task is not to indoctrinate a particular point of view, but rather to help generate those powers of assessment and criticism by which diverse points of view may themselves be responsibly judged…Conceive [of] the school's task as enabling society to cope with its problems more intelligently, more effectively, more imaginatively, and more responsibly than it has so far done" (pgs. 244-250).

My view of the value of literature is drawn largely from the theory of imaginative response to the arts by Greene (1995) and the reader response theory proposed by Rosenblatt (1978, 2005). Greene (1995) claims that study of the arts, and I would argue study of literature specifically, aids in the creation of open-minded students by engaging their imaginations. As an art form, literature can offer new ways to envision the world and to perceive of oneself as a part of society. In doing so, students can consider alternate ways of living and contributing to make the world a better place. Greene (1995) writes about the connection between imagination and empathy in stating that "it may well be the imaginative capacity that allows us also to experience empathy with different points of view, even with interests apparently at odds with ours" (pg. 31). Rosenblatt (2005) elaborates upon the way literature affects the reader, claiming that in the process of reading, students consider their own experiences and combine their

memories of different experiences with the way the text affects them in the moment and create a new understanding, both of themselves and the text, through this process.

A pragmatist in the Deweyan vein (McDermott 1973) would argue that the point of education is to provide the means for students to take action, whether specifically through a task-based curriculum, or for action outside the classroom, such as social justice efforts. Literature provides learners with material to think about, write about, and discuss, and as such provides the opportunity to be active members of society both inside and outside the classroom.

1.3 Overview of academic discourse based on the teaching of literature in EFL classes

Researchers have proposed many potential benefits for English Language Learners in studying literature. I have identified four main groups of benefits, which I will mention briefly here and expand upon in Chapter 2:

- Development of literary competence (e.g. Culler 1980, Hawkey and Galal Rezk 1991, Stolz 2009)
- Enhanced creative ability, particularly in problem solving (e.g. De Huneeus 1955, Povey 1967, McKay 1982)
- Engagement with language in realistic and imagined situations (e.g. Pattison 1963, Rönnqvist and Sell 1994, Ghosn 2002)
- Enhancing critical thinking skills (e.g. Spiro 1991, Fenner 2001, Hişmanoğlu 2005, Teranishi 2015)

Through the study of literature, learners are exposed to a variety of information, from discussing social and cultural issues to considering different linguistic styles and registers. Through this exposure, learners have the ability to become more judicious when considering the way they use language to communicate, whether through written or spoken forms.

I am interested in looking at the teaching of English literature in France due both to my personal experiences teaching at a French international school, and to the fact that the role of literature has been in flux in the French foreign language teaching curriculum over the past decade. Furthermore, I am interested in discovering whether the benefits identified in the academic literature are reflected in the views of teachers and their justifications for using this resource.

1.4 Secondary education in France

In France, secondary education encompasses two institutions: *collèges* and *lycées*, which account for the last 7 years of schooling. The years are named in reverse order: *Sixième*, *Cinquième*, *Quatrième*, and *Troisième* in *collège*, and *Seconde*, *Première*, and *Terminale* in *lycée*. From *Sixième* to *Seconde*, there is a universal course of academic study that students take throughout France. At the end of *Seconde*, however, students elect to continue with an academic course of study at a *lycée général*, or vocational studies at a *lycée technologique* or *lycée professionnel* for the final two years of schooling. If students decide upon a *lycée général*, they have a further choice between Science (*scientifique*), Social Science (*économique et social*), or Literature (*littéraire*) tracks.

The track they choose will determine their options for university study, with Science being viewed as the most rigorous academic training and Literature as the least rigorous. While all academic tracks cover similar subjects, they do so with different levels of expectations of mastery. For instance, Science emphasizes the laboratory sciences, while Literature emphasizes languages and the humanities. Regardless of the student's choice of academic or vocational track, all students must sit an exit exam called the *Baccalauréat* at the end of *lycée.* For the academic tracks, this examination determines not just mastery of secondary school subjects, but also entry to university as well. As long as students pass the *Baccalauréat* with at least 10 out of the possible 20 marks available for each subject, they are guaranteed acceptance to a French university, but they are not guaranteed the course of their choice. While students with a Science *Baccalauréat* can apply for Scientific, Legal, or Humanities-based undergraduate degrees, students with a Literature *Baccalauréat* are generally limited to Humanities courses.

1.4.1 Foreign language teaching in France

While the recent evolution of government expectations for foreign language competency in France can be chronologically traced through collection and analysis of the national syllabi and the materials published since 2000, there will always be a difference between what is published by a country's Ministry of Education and what is presented in the classroom. Between national objectives and the classroom environment, teachers function as mediators and intermediaries. In this role, they must determine how to use the materials at hand in order to prepare students for the next level, be it the next school

year or the *Baccalauréat* examination at the end of secondary school. Furthermore, as I suggested in Greene (2015), English teachers in France are given a fair amount of autonomy in choosing what resources to use to meet the national objectives. (See Chapter 6 for more of a discussion of Greene (2015) in light of the data from the thesis.) All this means that in order to examine the effect of recent developments in the national curriculum on the day-to-day activities of the French classroom, it is necessary to speak with teachers in order to ascertain their views and the decisions they make about how to use the materials given as well as collecting information about the materials themselves.

1.4.2 The teaching of English in France

Learning two foreign languages is a requirement of the French educational system. A majority of students pick English as their first foreign language (Truchot 1997). In 2010, 92% of students in the first year of secondary school (14-15 year olds) took English as their first foreign language, meaning that they had studied it since the beginning of the middle years program (11-12 years of age). Another 7.8% took English as their second foreign language (Bessonneau et al 2012).

Tardieu (2014) writes that in the 1980s, the primary approach to English language teaching in France was communicative, which largely resembled the active method which had been popular in the 1920s. In the 2000s, however, she claims France transitioned to the task-based approach, defined as the *actionelle* approach. This shift has been reflected in the marketing of textbooks, which emphasise the *actionelle* approach on their covers, but it is unclear as to whether much has changed. Tardieu

(2014) uses the word “task-based” loosely, and does not use it in the very specific sense that SLA researchers such as Skehan (1998) and Ellis (2009) use it. It is much more like a task-supported approach, and the tasks that are provided as examples by most of the writers in the field of literature are used rather loosely, rather than in the way Skehan (1998) uses it and defines it.

Particular approaches to teaching English have not been articulated in documents from the Ministry of Education, but the policy towards the teaching of English has evolved in recent years. In 2007, the French Ministry of Education published a report evaluating foreign language teaching (Ministère Education Nationale Supérieur Recherche 2007). The document notes the teaching of English as illustrating the reasons for continuing to reform the teaching and assessment of foreign language skills. Multi-country studies published in 1996 and 2002 (Bonnet 2004, Bessonneau and Verlet 2012) showed that French students aged 15-16 performed poorly on English examinations, compared with students in other countries. In 2002, the French students’ abilities were surpassed by students from six other countries: Sweden, Norway, Denmark, Finland, The Netherlands, and Spain (Bonnet 2004). This was seen as a significant challenge to the French Ministry of Education. In response, the French Ministry of Education made multiple changes to the structure of foreign language teaching (Ministère de l‘Éducation, henceforth “MEN” 2007).

In order to raise standards, the Ministry decided to introduce foreign language learning in class *CE1* (ages seven to eight) starting in 2007. Young learners would then have their first foreign language evaluation at the beginning of 6ème, which corresponds to

ages ten to eleven. At the secondary level, the Ministry introduced level certificates attesting to student competence in August 2005 (MEN 2007).

1.4.3 Recent curriculum changes in France

In April 2010, the French Ministry of Education published new goals for the teaching of foreign languages in *Seconde*, the first year of high school (MEN 2010a). The primary goal of this document was public alignment of the foreign language curriculum with the CEFR competences. The Ministry defines the competency groupings as "comprehension, creation, and spoken interaction." These abilities would be developed through the following themes: "the past, feelings of solidarity, and dreams of the future" (MEN 2010a, pg. 1 my translation).

The intention was to have students working towards independent language use by the end of the second year of secondary school. Literature was referred to under the heading "Entry to Writing," where the Ministry articulated that gaining skills in writing should help students enjoy both reading and writing in a foreign language. Students should be encouraged to explore key themes in texts through class work and gain the ability to use a dictionary. Students should also find, with the help of teachers, authentic materials to study in class (MEN 2010a). Under "Reading Comprehension," the Ministry makes the vague recommendation that by teaching students about cultural contexts through the study of vocabulary, reading will become easier. Multiple types of texts are recommended for study, including excerpts of key works, novellas, and newspaper articles (MEN 2010a my translation).

The document also includes a section on “Cultural Enrichment” (MEN 2010a, pg. 4 my translation), in which art and literature are said to provide a special access to understanding society. It is asserted that studying authentic materials in all mediums as cultural products of a society will promote this understanding. According to the document, these materials should expose students to different schools of thought in the humanities and social sciences. Furthermore, the document formally endorses the connection between language and culture and states that an understanding of language cannot be made outside of context. The document claims that students will gain intercultural competence by gaining an understanding of another culture through its materials. The materials used to support cultural enrichment should provide students with an understanding of the social and linguistic heterogeneity of the speakers of the given language. Gaining this understanding will help to teach tolerance and provide a greater awareness of current issues in the world (MEN 2010a, pgs. 4-5).

Another significant change to the secondary school curriculum was the addition of a course on the teaching of literature in foreign languages for students in the final two years of secondary school who have chosen to follow the literature section of high school studies, called *Littérature étrangère en langue étrangère*, or *LELE* (MEN 2010b). The course began during the 2011-2012 school year. The language of the literature to be studied is not specified, but the goal of the course is to expose students to the main literary movements over the course of history through the study of multiple genres and types of texts including memoirs, legends, war novels, poetry and plays. Texts should cover the themes of “identity; discovery of the other, love and friendship; avatars, heroes and anti-heroes; history and literature; voyage and exile, and imagination” (MEN

2010b, pg. 2). The document describes ambitious goals for developing student abilities in oral comprehension and writing through this course.

The most recent policy document regarding foreign languages (MEN 2013), outlines the allotted time for *Baccalauréat* examinations. For students taking English as a first, second, or third foreign language, exams are three hours in length, with an additional 20 minute oral. For students taking the *LELE* course, they do not have a seated exam, but instead have a ten minute oral. As discussed in later chapters, teachers find fault with this system, as they feel that the exam does not provide a suitable environment for students to display their knowledge on the themes or the literature studied.

While the MEN documents propose using literature as a means to improve student abilities in comprehension, writing and cultural competence (i.e. an awareness and understanding of cultural practices and products), it is not yet known whether or to what extent teachers have chosen to use literature in either the *LELE* or the general English courses to further these aims.

1.4.4 Teachers' attitudes towards the teaching of foreign languages

In 2001, the Ministry of Education published a website with teaching materials for primary (*école*), middle (*collège*) and secondary school (*lycée*) classes. Foreign language materials included items in German, English, and Spanish, as well as Arabic, Portuguese, and Russian. The materials were designed in order to aid diagnostic assessment of student ability but were seldom used. Teachers complained that the materials over-emphasized evaluation and under-emphasized teaching (MEN 2007).

The investigative aspect of the Ministry of Education report provided insights into assessment style and teachers' views of student ability (MEN 2007). While 30 school districts (*académies*) were inspected overall, three to four middle and high schools were picked in each district for the distribution of a 27-question survey. The survey, distributed to 500 teachers over the course of spring 2006, received 450 responses. The goals of the survey were to gain a sense of the differences in grading and assessment at the different levels. In their responses to the survey, teachers noted that texts are studied multiple ways, and oral assessments are only one dimension of larger assessment strategies (MEN 2007, pg. 11).

Many teachers stated that they did not see significant changes from the foreign language programs established in 1998. They felt that the newer foreign language curricula were not clear or well-established at the schools. Many teachers sought to create "authentic" experiences and disliked the expectations that they would rely on the textbooks and manuals for *Baccalauréat* preparations. Teachers complained that students had few opportunities to become independent language users (MEN 2007). The report noted that teachers reported that the majority of written classwork emphasized grammatical and vocabulary skills, but that communicative writing was rarely, if ever, undertaken.

The use of literature in foreign language teaching was not explicitly noted as a requirement in the curriculum, but there is a brief discussion of "cultural competence" (MEN 2007, pg. 21 my translation). While the Ministry notes that learning the legacy of a language is an important factor, it is also a very difficult one to evaluate. The document

notes that it is important for teachers to be aware of a language's two cultural poles: its sociocultural aspect and its heritage.

In order to provide a clearer picture of teachers' views regarding English language teaching and its support in the French system, it is beneficial to consider students' abilities in this subject area.

1.4.5 French students' abilities in English

In March 2011, French students aged 14 to 16 participated in a 16-country study of student ability in English and Spanish organized by the European Commission (Bessonneau and Verlet 2012). Altogether, 49,562 students, teachers and administrators were surveyed. This study collected data on students' listening and reading comprehension as well as their writing skills. Listening and reading comprehension were based on multiple-choice question tests lasting 30 minutes each, while writing was tested using a 45 minute writing activity (Bessonneau and Verlet 2012, pg. 2). The tests were marked using the Common European Framework of Reference, with the definition of A1 as a "beginning user, A2 as advanced beginner, B1 as intermediate, and B2 as an independent user" (Bessonneau and Verlet 2012, pg. 2 my translation).

Across the 16 countries, 55% of students met the benchmark of A2 English for written production in written production, 46% met the benchmark in listening comprehension, and 41% met it for reading comprehension. In France, although the majority of students were expected to test at an A2 level of ability, 41% of students tested at an A1 or lower

level. Only 26% of students surveyed reached an A2 level of listening comprehension, 22.8% of students tested at the A2 level in reading comprehension and 38.8% in writing (Bessonneau and Verlet 2012, pg. 2).

1.5 Outline of the thesis

The teaching of English in France has evolved in recent years to enhance program offerings and improve student abilities. This thesis seeks to investigate the use of literature in English classes in French *lycée*s by finding out what teachers do, why they do it, and what the available resources are for the English classroom in France.

The thesis is organized in seven chapters. Chapter One provides a context to the project, offering an overview of both theoretical and academic discourse around the benefits and challenges of using literature. Recent developments in French educational policy that have led to my interest in this project are discussed.

Chapter Two goes into greater depth about the teaching of English literature in the foreign language classroom. The chapter explains the arguments for the use of literature and critiques of it, as well as situating the project within its niche as a mixed method empirical study looking at the use of English literature in French secondary schools. The gap in current knowledge is identified, and the research questions on which this thesis is based are posed.

Chapters Three, Four, and Five report on the three sources of data collected and analysed for the thesis: questionnaire, interviews, and textbook analysis. Each data

chapter includes a discussion of the respective methodology used and an explanation of the way in which the method was constructed and the data collected.

Chapter Three reports on questionnaire data. Compiled from 268 responses of teachers throughout France, it provides a portrait of the frequency of literature use in secondary school classes, as well as examples of popular texts used. Teachers' attitudes towards literature and their goals when using this material are also revealed.

Chapter Four reports on interview data. Compiled from 34 dialogues with teachers in and around three large cities in France, their personal views about the benefits and challenges of using this material are shared, as well as activities they facilitated in their classes.

Chapter Five provides an analysis of ten EFL textbooks used in secondary school classes in France, consisting of three general textbook series: *Meeting Point*, *New Bridges*, and *Password*, as well as the two main textbooks used in the *Littérature étrangère en langue étrangère*, or *LELE*, course: *Discovering Literature* and *Password Literature*. Content analysis of the textbooks was done, taking type of text, author's origins, date of publication, length of text, and types of activities accompanying the text into account.

Chapter Six combines the three sources of data in order to articulate the presence of literature in the EFL classroom in French secondary schools. The thesis is also put in concert with relevant empirical studies as well as the academic and theoretical discourse around the use of literature in EFL classes generally in order to come to

conclusions regarding differing views of the use of literature. Ideas for ways to improve the facilitation of English classes are proposed.

Chapter Seven is the concluding chapter, which raises larger questions about the study and provides reasoning for the value of literature use in the English as a Foreign Language classroom in France. Limitations of the sample and data forms are discussed. Recommendations for Ministry of Education staff and secondary school English teachers are then made based on the findings.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

Chapter Two defines literature for the purpose of this thesis, and provides the theoretical frame which guides my argument. I then provide a broad overview of the benefits and challenges identified with the use of this resource. After doing so, I present recent empirical studies based on secondary and tertiary schooling, grouped into experiential studies, classroom observation, and studies of students' and teachers' views. Once I have provided a school-based context, I describe studies which focused on textbook analysis. The chapter closes with a formulation of my research questions in which I explain how the various empirical work discussed informs my project.

2.2 What is literature?

There are two main questions regarding literature which are relevant to this thesis: firstly, whether there is certain language particular to literary texts that is not found in other texts, and secondly, which types of texts fall under the literary umbrella. In addressing the first question, Hall (2015a) sets out a stereotypical view of literature, with which he later disagrees. He writes that

"Literary language…is flowery (or more positively 'elevated'), unusually figurative, often old-fashioned and difficult to understand and indirect (for example, 'symbolic'), all in all totally unlike the language we all use and encounter in everyday life. Our prototype of literary language is perhaps obscure modernist poetry, though a moment's reflection helps us realize that such texts are hardly representative of a wider field of 'literature.'

Where everyday language is used to exchange information, we tend to think, literary language has designs on our souls and deals with metaphysical ideas or ethical dilemmas." (pg. 11)

In other words, the common view of literary language is that it is distinct from everyday language and appeals to our sensual and emotional selves. Eagleton (2008) reiterates literature's effect on the reader when he writes that "'literature' may be at least as much a question of what people do to writing as of what writing does to them" (pg. 6).

This view echoes Cook (1994), who argues that literature has distinct language, the purpose of which is to make the reader muse on the words. Carter (1997) writes that literature contains polysemic words, i.e. words with multiple meanings. Fenner (2001) also speaks to the "multiplicity of meaning" found in literary language and metaphor, and writes that this allows for the formation of a variety of interpretations by students.

The fact that literary language can have multiple meanings relates to the idea that literary language is used with a different purpose than conversational language. Hall (2015a) quotes Czech writer Mukařovský as writing that "[Poetic language] is not used in the services of communication, but in order to place in the foreground the act of expression, the act of speech itself" (Mukařovský quoted in Hall 2015a, pg. 17). In Mukařovský's view, the point of literary language is not to communicate in the same way that conversational or everyday language does, but instead to express the thoughts or views of the writer. In this way, literature could be seen as a form of art. Eagleton (2008), thinking in a similar vein, writes that "literature transforms and intensifies ordinary language, deviates systematically from everyday speech" (pg. 2).

The ways in which literary language is distinct have been further discussed by Hall (2015a), Carter and Nash (1990), and Purves, Rogers, and Soter (1995). Carter and Nash (1990) consider that a multitude of registers exist in literature, and one can often find multiple registers in the same text. Hall's (2015a) echoes this argument, and claims that what makes literature distinct is its variety and scale of registers. Hall (2015a) points out that literature can contain both spoken and written language, as well as formal and informal language. As he says, "if the language of literature is in any way distinct, as has been argued, it is distinct for such a toleration of a greater variety than is found in any other kind of language use" (pg. 31). This claim builds on the definition provided by Purves et al (1995), who explain literature as "the verbal expression of the human imagination, a definition broad enough to encompass a vast array of genres and forms of discourse" (pg. 47). The point being made here is that literature is incredibly diverse in terms of the type of language it contains. This is due to the fact that it comes out of writers' imaginations, which are a store of language the author has experienced and language the author idealizes as being appropriate for a given story.

As to the second question, that of which types of texts fall under the umbrella of literature, guidance on this has been vague. In addressing this question, a couple of views seem particularly relevant. Carter and Nash (1983) write about a "cline of literariness," or a scale of literary language. They looked at a range of texts, from an operations manual to an excerpt from a novel, and showed that literary texts often recount a story. They also felt that the language contained in literary texts is more open to interpretation than the language in non-literary texts; the language used may be open to multiple interpretations and appeal to different senses or images for different readers.

McRae (1991) writes that there are two main categories of literature, that of literature with a large “l”, and literature with a small “l”. Schools often define literature as having a capital L, i.e. being the classical masterworks of a given culture. Types of literature that generally fall into this category are novels, poems, plays, and short stories. McRae (1991) argues that there are other types of literature which should be included in the classroom but that fall outside the traditional poetry-prose continuum, including advertisements and songs. McRae (1991) classifies all of these together as literature with a small “l”.

Eagleton (2008, pg. 2) turns the question on its head, asking “if literature is ‘creative’ or ‘imaginative’ writing, does this imply that history, philosophy and natural science are uncreative and unimaginative?” I would suggest that the focus of texts in the other disciplines Eagleton mentions is to build an argument. While constructing an argument may be a creative act, it is not an aesthetic one. It does not appeal to our senses and experiences in the same way as a narrative communicated through a novel, short story, or play, or the snapshot of an image or experience captured in a poem, and this is what makes literature distinct.

Culler (1980, pgs.102-109) notes that “knowledge of a language and a certain experience of the world do not suffice to make someone a perceptive and competent reader” and what is required is “literary competence,” which “converts linguistic sequences into literary structures and meanings.” This issue highlights the importance of knowledgeable teachers and resources which are appropriate to an actual learner’s level, rather than materials which have been prepared for an idealized reader who

automatically understands the material without training (Spiro 1991). The development of literary competence is discussed further in section 2.5.1.

In terms of official guidance regarding how literature is defined, Riquois (2010) writes that the definition of literature as provided in the Common European Framework for Language (2001) is inexplicit, solely addressing “texts which contribute to a cultural heritage” (pg. 47, my translation) without mentioning particular types of texts. For my purposes, I define literature as consisting of poetry, short stories, novels, and plays. This follows McRae’s (1991) view of literature with a large “l,” although I am not as concerned with focusing solely on canonical works as I am on identifying different texts that fall into these categories. I consider these texts as creative pieces largely consisting of descriptive language appealing to the senses, while also containing multiple registers and varieties of language. This definition accommodates both Hall’s (2015a) view of the stereotypical definition of literature and the dissenting views articulated both by Hall (2015a) and earlier by Carter and Nash (1983).

2.3 Theoretical rationales for the teaching of literature

A core foundation from which to build an argument for the use of literature in the English as a Foreign Language classroom is the view that a classroom fosters opportunities for critical thought, imagination, and unique experiences. John Dewey, with his pragmatic stance, provides a key viewpoint. Dewey believes that the point of education is to provide opportunities that will stimulate personal growth, enhance critical thought, and assist students in finding their own ways to improve society (McDermott 1973, Scheffler 1974). The best way to do this, in his view, is through experiential education, or the

teaching of content through direct interaction with the material. Ideally, these experiences will be tailored to individual students' interests and goals (Garrison and Neiman 2003).

Exposure to art is one type of potential experience to offer the student. Although he speaks about exposure to art as a reflective experience between the piece and the self (Dewey 1934), Dewey does not explicitly link literature and education, though he says that through discussion, art becomes a valuable educational resource. Furthermore, he states that the value of literature lies in its impact on the present and the way in which it raises awareness about possible futures. Rosenblatt (2005) recasts this as literature's function of showcasing the variety of lifestyles in different societies.

Greene (1995) and Rosenblatt (2005) argue that literature helps to fulfill dual purposes of enlightenment and illumination, which had been identified as some of the main goals of schooling by Scheffler (1974). Greene (1995) claims that the benefits of studying literature lie in its capacity to encourage imagination and provide hope in saying that "literary works of art have the capacity to move readers to imagine alternative ways of being alive" (pg. 101), and later that "art offers life; it offers hope; it offers the prospect of discovery; it offers light" (pg. 133). Rosenblatt (2005) writes that insights into humanity found in literature help to bring about a more unified understanding of society when she says that "imaginative sharing of human experience through literature can thus be an emotionally cogent means of insight into human differences as part of a basic human unity" (pg. 53). Thus, both Greene (1995) and Rosenblatt (2005) write that literature can enlighten the student, help them to better understand society, and feel more connected to it.

While enhancing imagination through teaching literature is an inspiring goal, Dewey claims a shortcoming of literature teaching is its lack of emphasis on communication (McDermott 1973). Speaking about literature can be extremely beneficial, as doing so will expose students to other viewpoints and help them to better conceive of hypothetical situations and new alternatives. Greene (1995) writes about the benefits of imaginative thoughts inspired by literature and art, saying that "imagining things being otherwise may be a first step toward acting on the belief that they can be changed" (pg. 22). Dewey, from a pragmatic standpoint, would then recommend that students take the necessary steps to change situations by communicating the issues and proposing solutions. Thus, Greene (1995) and Rosenblatt (2005) present reasons to use literature, and Dewey presents ideas of what can be done with it. Having literature in the classroom is valuable as a resource, as it provokes thought and can help to shape a variety of activities.

2.4 Theoretical approaches to literary affect

It is also necessary to consider how the experience of reading literature is different mentally and emotionally from reading other types of texts. Literary theorists Rosenblatt (1978), Iser (1978), and Stockwell (2002, 2011, 2013) present theories of the experience of literary reading as a way to direct attention to literature's artistic qualities. Their theories are written for an L1 audience (English in the case of Rosenblatt 1978 and Stockwell 2002, 2011, 2013, and German in the case of Iser 1978), but the attention they draw to the value of literature study is also useful for consideration in the L2 (EFL) context.

In the act of reading, Rosenblatt (1978) places the text and the reader on equal footing and in doing so, positions reading as a transaction, an occurrence that results from the meeting of the reader, with his or her life experiences, emotions and thoughts, and the text. Rosenblatt (1978) claims that it is the combination of the reader and the text which turns a literary text into a work of art. She writes “the poem, then, must be thought of as an event in time….The reader brings to the text his past experience and present personality. Under the magnetism of the ordered symbols of the text, he marshals his resources and crystallizes out from the stuff of memory, thought and feeling a new order, a new experience, which he sees as the poem” (Rosenblatt 1978, pg. 12).

Rosenblatt (1978) identifies two potential ways the attention of a reader may be directed. In the first, efferent reading, reading is done mainly for informational purposes; a document is read for its main points, facts, or instructions to follow. Activities accompanying an efferent reading of literature would focus on low-level comprehension, such as summarizing the text and describing the characters and plot. While literature can be read in this way, its qualities of structure, syntax and linguistic richness provide the opportunity for an aesthetic reading instead, where the reader spends time musing on the words as well as the experience of reading the text. An aesthetic reading takes the reader out of their physical world and highlights the sensations and thoughts which surface as a result of the reading. Rosenblatt (1978) identifies aesthetic reading as a singular experience and promotes this experience as a benefit of reading literature. She asserts that “this quality of language—essentially social yet always individually internalized—makes the literary experience something both shared and uniquely personal” (Rosenblatt 1978, pg. 53). Purves et al (1995) build on this approach to

reading literature and write that literature is composed of “texts that a significant number of readers read for the experience of reading them rather than to get information or moral guidance from them” (pg. 47). During school, students often read literature with an efferent eye, in order to answer questions about it and use it as a tool in essay writing. This follows Hall (2015a, pg. 111), who writes that “‘difficult’ or distracting literary features are played down in favour of response.” While an efferent reading of a literary text assists in gaining a basic understanding of the text, an aesthetic reading of the text is most effective in getting students to consider the larger meaning of a text and how to respond to it on a personal level. Considering literature in an aesthetic way will help a student to appreciate it, because it is not generally as direct in meaning as a non-literary text. However, literature is not always approached in an aesthetic way.

Iser (1978) agrees that literature has a unique quality, and attributes the uniqueness both to the language which is used and the emotions it provokes in the reader. As Iser puts it “practically every discernible structure in fiction has this two-sidedness: it is verbal and affective. The verbal aspect guides the reaction and prevents it from being arbitrary; the affective aspect is the fulfilment of that which has been pre-structured by the language of the text” (Iser 1978, pg. 21).

Stockwell (2002, 2011, 2013) takes a more nuanced approach to the emotional effect of reading literature. He writes that “literary reading is based on the material conditions of human existence, expressed through the experience of writer and readers” (Stockwell 2002, pg. 76), and argues that a particular openness, or “sympathy” (Stockwell 2011, pg. 207) exists in regards to the reading of a literary work when it is read with what Rosenblatt (1978) would call an aesthetic stance as opposed to an efferent stance. If

this openness has been achieved, then the reader will be able to empathize with the text (Stockwell 2011). Over the course of a reading, a reader may have different reactions at different times to the events in a story, which Stockwell calls “enactors” (Stockwell 2013, pg. 270). Certain texts, such as lamentations, intend to have a strong and direct emotional effect on the reader (Stockwell 2011). Other texts provoke the reader through tone or narrative distance from the events of the story (Stockwell 2013).

Iser’s defining of the verbal and affective elements of literature is similar to Rosenblatt’s (1978) efferent and aesthetic readings, but Iser (1978) focuses on the way the literature is structured and how that structure informs the reading of it. In addition, like Rosenblatt (1978), he too places the reader and the text on similar levels of importance in creating the literary reading experience but unlike her, he emphasizes the emotional response the text produces in the reader as the relationship the verbal and literary elements share, as opposed to the effect of the overall literary reading on the senses in general. Stockwell (2002, 2011, 2013) focuses on the emotional reading of the literary work, which he also sees as an experience co-constructed by the writer, who provides affecting language, and the reader, who enters the text with a willingness to be moved. Together, the three theorists place literature in a category apart from other texts and emphasize the role the reader plays in the experiencing of a literary text.

Drawing these viewpoints together, it makes sense to surmise that, as Dewey argues, in general, experiences should be the bedrock of learning (McDermott 1973). The reading of literature creates an experience which affects an individual on both a mental and emotional level, which both Iser (1978), Rosenblatt (1978, 2005), and Stockwell (2002, 2011, 2013) would agree with. Furthermore, as Greene (1995) claims, reading literature

helps people to imagine possibilities and alternatives to the way things are, and to stretch themselves in that thought process.

2.5 Benefits of teaching literature in a foreign language

Literature has been used as a resource in the English as a Foreign Language (EFL) classroom for a long time, but there has not always been a consensus that this is the best source of reading material for language learners. Indeed, the question of whether to use literature in the EFL classroom has been an ongoing topic of academic discussion since the early days of teaching English. In the early 1900s, literature was the foundational text of the language course, and the justifications for using it were that

"literature is the gateway to understanding nations;

literature is more than words, it is ideational content;

literary content is educationally more important than linguistic form; and

literature should be used for moral, not aesthetic, education" (Kramsch and Kramsch 2000, pg. 555).

In their survey of the use of literature as revealed in a survey of papers published in the *Modern Language Journal* over the course of the 20th century, Kramsch and Kramsch (2000) argue that up through the First World War, literature was a mainstay of the language classroom, and translation and reading in a foreign language served as a goal that anyone could achieve, while foreign travel was limited to the wealthy. By the end of the 1920s, however, attention turned towards reading a variety of texts, and literature

began to occupy a lesser role in the classroom. Translation then became more of a professional goal of language study, and the rise of the social sciences lent a new focus on social conditions to literary study. At this time, it was more about what language learners could do with the language in their own countries, and less about how they could function on a day-to-day basis in the language. Kramsch and Kramsch (2000) write that during World War II, literature was touted as strengthening the mind against propaganda and serving diplomatic ends, both as a way of exchanging cultural products and of enhancing cultural understanding. Additionally, arguments for literature took on a psychological tone, with claims being made that through reading literature, we could better understand the way people in different cultures think. After the war, however, attention turned towards oral skills, with literature becoming largely divorced from lower level courses, aside from supplemental readings for entertainment. Literature then became a core part of advanced courses.

2.5.1 Development of literary competence

One important issue when discussing the benefits of studying literature in the foreign language classroom is the development of literary competence. The development of literary competence is of value in it's own right as a way to appreciate a text, and a prerequisite for the productive use of literature. Culler (1980) refers to literary competence as a skill which requires training in order to provide students access to literature. Students lacking literary competence may not appreciate the ways that literature is structured or written as compared with non-literary texts, and thus may not be able to analyse it effectively. Whether the students can appreciate literature without

literary competence speaks to literature's affective element, which was discussed in section 2.3. While it is possible to have an aesthetic experience with literature without having literary competence, the ability to be able to engage with literature critically requires some familiarity with this type of text.

Literary competence was identified as a main goal of the university tutors Spiro (1991) collected responses from regarding their goals for students when using literature. The goals which refer to building this competence are as follows:

"to encourage students to enjoy reading and to read independently outside the classroom;

to encourage students to empathise with what they read, and relate it to their own lives whatever the cultural context;

to give students the skills and information to place texts within a literary tradition;

to give students the skills to appreciate literary language and techniques;

to give students contact with the main literary genres and their characteristics: poetry, prose, and drama" (pgs. 68-69).

The main issue for these tutors was training students to have the capacity to situate a piece of literature within its type, time period, and type of language.

The other papers in Brumfit (1991) also deal with literary competence within EFL contexts. Literary competence is addressed in a roundabout way in Abety (1991). Abety (1991) maps the requirements of the GCE examination onto the secondary school syllabus in Cameroon and comes up with a "notional syllabus" – in other words, the types of knowledge about literature needed to succeed on the examination. As he says "we are proposing that there is a totally intelligible structure of knowledge attainable

about literature” (pg. 102). His list covers definitions, genres of literature, and common themes covered in literary texts, but does not include any active ways for students to demonstrate their knowledge. Thus, the broad knowledge his syllabus would teach provides a strong potential for gains in literary competence, but without providing systematic ways to demonstrate this knowledge over the course of a year aside from the examination, the syllabus comes across as limited, if not superficial.

In contrast, Hawkey and Galal Rezk (1991) largely speak of literary competence in terms of concrete skills students can master. They cite Hawkey (1985, no citation given), who provided the following list for what the aims of an EFL literature examination should be in Egypt:

“1. knowledge of specific set novels, plays, poems considered 'great works';
2. knowledge of the culture within which those works were produced;
3. the ability to respond to any literary text with appreciation;
4. the ability to produce literary text in the form of creative writing;
5. the ability to respond to a variety of texts, literary and non-literary with sensitivity, recognising the nature and communicative value of each;
6. the ability to write coherent essays;
7. the ability to teach literature in either original or simplified form at the preparatory or secondary level”

Hawkey and Galal Rezk’s (1991) list is heavily weighted towards what the students can do with the material, such as writing creatively, writing persuasively, and teaching literature themselves. This could be considered a Deweyan approach (McDermott 1973) to experiential learning through the study of literature.

Stolz (2009) maps out literary competences for L2 students using Witte's (2008, cited in Stolz 2009) classifications of literary competence at different levels for the L1 Dutch classroom. Witte's classifications describe the type of student and her background, the type of text that would be appropriate for the student, and the type of task the student would be capable of doing. The following table illustrates what a student at "Level Three: Modest literary competence" would be able to do.

Table 2.1 Excerpt from Witte's (2008) model of literary competence, as quoted in Stolz (2009, pgs. 13-14)

Student as Reader	Students with modest literary competence have experience of reading simple literary texts. They are capable of understanding, interpreting and appreciating simple literary works and can discuss with classmates social, psychological and moral issues based on a book. […] They are willing to invest in literature, but will not readily embark on a thick book or a more complex task. [...] For them, literature is a means of exploring the world and forming their own ideas on a wide range of issues. Reading at this level can be labelled *reflective* reading.
Text	The books suitable for these students are written in simple language and have a complex but nonetheless transparent structure with a deeper layer of meaning alongside the concrete one. The content and characters do not relate directly to the experience of adolescents, but the story addresses issues that interest them. […] Their preference is for texts dealing with social or political issues […]
Task	Through analysis, these students are able to establish causal links at the levels of the story and the behaviour and development of the characters. They are able to differentiate between their own opinions and knowledge of reality, and the reality of the novel. They can also distinguish different storylines and recognize the effect of certain narrative techniques. […] Social, psychological and moral issues in particular stimulate reflection and can lead to animated discussion with classmates.

As Table 2.2 shows, Witte (2008) claims that students with a modest grasp of literature are willing to use literature to explore the world. Thus, they may be interested in social or political texts. They will be able to analyse texts and understand the difference between their opinions, objective reality, and fictional reality. The task described for this

level covers literary analysis, potential for essay writing, and the potential for in-class discussions. Stolz (2009) takes this model and applies it to English literary texts by creating a directory of texts that would be appropriate for EFL students at each ability level.

2.5.2 Expansion of creative ability

The writers in favor of using literature, regardless of level, discuss the ability of literature to strengthen multiple skills: creative ability, tolerance for different situations, tolerance for linguistic ambiguity, and critical thinking. The first group of arguments discusses the way literature helps to expand creative ability (De Huneeus 1955, Povey 1967, McKay 1982, Gajdusek 1988). In this vein, De Huneeus (1955) writes about creative problem solving, proposing that engagement with literature helps readers to see the differences between one culture and another and to consider ways of working through those differences. Povey (1967) also identifies the ability of literature to promote reflection on cultural norms, as well as strengthening a student's creativity in his or her own writing. McKay (1982) describes literature's ability to teach tolerance and expand creativity through engagement with cultural differences and personal writing as well. While Gajdusek (1988) does not explicitly refer to creativity, she does identify the capacity of literature to involve the reader in an active interpretation of language and context.

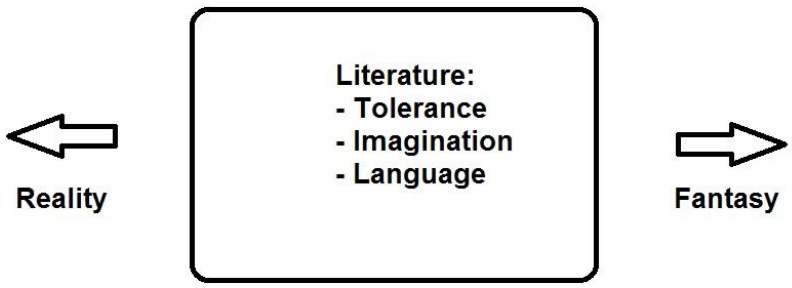
2.5.3 Engagement with language in realistic and imagined situations

The second group of arguments speaks about the ability of literature to relate to everyday existence, either through experience or the type of language used (Pattison 1963, Rönnqvist and Sell 1994, Ghosn 2002, Hişmanoğlu 2005, Barrette, Paesani, and Vinall 2010, Bobkina and Dominguez 2014). Pattison (1963) claims that literature provides similar contexts to those students may encounter in real life. As he writes "reading and dramatizing and inventing stories is not only livelier than drill and pattern practice and exercises: it is more like the language in actual use" (Pattison 1963, pg. 62). The ability of literature to reflect life is a sentiment echoed by Rönnqvist and Sell (1994) as a motivating factor for adolescent English language learners studying literature that is aimed at a non-adult audience. Ghosn (2002), who argues for the benefits of using literature with young children, states that literature is "real life language in different situations" (Ghosn 2002, pg. 175). Hişmanoğlu (2005) identifies literature as lifelike, and Barrette, Paesani, and Vinall (2010) claim that literature is a repository of "historical, geographic, and cultural" information (pg. 217). Bobkina and Dominguez (2014) gather these ideas in the elaboration of Maley's (1989a) views regarding literature's universality and personal relevance. Regarding universality, they write that literature contains issues such as "love, death, separation, jealousy, [and] pride" (pg. 251) which cross cultures. In terms of personal relevance, they consider that literature involves real and imagined situations readers may face in their lives, and thus literary texts become relatable.

While these claims may seem to pull the value of literature use in different directions, both claims (that of literature stimulating creativity, as discussed in section 2.5.2, and

that of literature being valuable because it reflects real life, as discussed in this section) are useful in the language learning context. The issue of literature's reflecting life and the similarity of literary language to that used in daily life are two points on a continuum of literature, at which one pole is literature as reality and the other pole is literature as fantasy, though all points along this continuum appeal to the imagination in some way. On the end termed "literature as reality," literary texts remain as close to daily life as possible, reflecting the concerns and conversations which commonly occur. On the end termed "literature as fantasy," literary texts reflect the imagined worlds of authors and include unconventional characters and situations arising from those worlds. Marghescu (2012) writes that "the literary genre is not simply an imitation of the outside world, it is an autonomous reality distinct from the reality of the world" (pg. 7, my translation). From her view, it would seem that literature never reaches either pole on the continuum completely. The following diagram, Figure 2.1, presents the potential scale of literature's fictional element.

Figure 2.1 Scale of literature's fictional element



As the diagram shows, literature, regardless of type, can promote tolerance, enhance the imagination, and contain a variety of language styles. The text will contain these elements regardless of whether it is more realistic or fantastical, and both realistic and fantastical texts can be considered literary.

Even when literature deals with events one could encounter in real life, characters may respond to situations in unconventional ways. Such responses can stimulate the reader's imagination and cause them to think about different ways of addressing similar events in their own lives. Adeyanju (1978) refers to this benefit as expanding "the versatility and flexibility of mind which make it possible for one to deal with new and explosive conditions" (pg. 134). The second issue, the use of language drawn from real life, raises the idea that the language of literature may be familiar to the reader as it is similar to that used in daily situations. Through the recognition of the language used in literary texts, language learners can stretch their awareness of different ways of communicating ideas in another language and emotions as well as how the same words can have different meanings based on the context of their use. Rezanejad, Lari, and Mosalli (2015) write that "by providing students with different varieties of language like sociolects, regional dialects, jargon, etc., literature helps them develop their sociolinguistic competence and learn how to communicate differently in diverse occasions and with different people" (pg.158). They believe that literature can enhance linguistic awareness, and through it, social awareness.

Adeyanju (1978) presents both short and long-term goals for the teaching of literature. His short-term goals include the offering of unique experiences to students and the furthering of language acquisition. For the first goal identified, a reader is invited to

imagine himself as a character in the story and to envision a world previously unknown to him through the study of literature. For the second, a student becomes familiar with the features and expressive devices and acquires new vocabulary through encountering the language of literature. Adeyanju (1978) refers to a language learner gaining an understanding of “certain aspects of structural patterns, rhythm, intonation, and idioms” (pg. 136). This view echoes the difference between literary and non-literary texts identified by Carter and Nash (1983) and discussed in Section 2.2. Furthermore, Sargsyan and Sivasubramaniam (2013) write that “[literature] draws the students’ attention to different linguistic phenomena, even when [attention to the phenomena] is not required or intended in advance” (pg. 71).

Lazar (1990) agrees with Adeyanju’s (1978) first goal and states that the use of literature can motivate students. She writes that through the student’s “intellectual, emotional and linguistic” (Lazar 1990, pg. 204) engagement with literature, they can become actively involved in a variety of classroom tasks. Heath (1996) echoes this sentiment, claiming that literature promotes “natural repetition” (pg. 776), and emphasises the capacity of literature to provoke a response through discussion or reflective writing. Hişmanoğlu (2005) agrees, advocating for the use of literature in written and dramatic activities.

Adeyanju’s (1978) long-term goals are the cultivation of an appreciation for literature and the growth of character through “the modification and enlargement of values” (pg. 134). Both of these goals relate to the ability of literature to expand upon a person’s perspective of the world. These goals echo Cowling (1962), who sets “appreciation and evaluation” (pg. 28) as the goals of literature usage in the classroom, and Povey (1967).

Povey (1967) argues that literature provides a connection to the target culture and promotes both linguistic and humanistic awareness. He states “in this respect great literature can be justified as one could assert the value of listening to a major symphony” (pg. 42).

Oster (1989) seconds the importance of exposing language learners to different perspectives and doing so from a less controversial vantage point than dealing with the realities of politics and current events. She writes “we can introduce seeing from different viewpoints without offending [students] or boring them” (pg. 88). Nance (2010) agrees, writing that literature study both allows students to form their own opinions while also enhancing the ability to consider issues from different perspectives. Al-Tamimi (2012) suggests that literature can help students to express emotions. Bataineh, Al Rabadi, and Smadi (2013) raise some of the same issues, writing that “literature functions as a storehouse of linguistic, communicative, and aesthetic value” (pg. 656).

Overall, this group of writers argue that the benefit of studying literature is not only exposure to realistic (Rönnqvist and Sell 1994, Ghosn 2002) and imagined (Marghescu 2012) situations, but the acquisition of linguistic tools and social awareness (Adeyanju 1978, Sargsyan and Sivasubramaniam 2013, Rezanejad et al 2015). This experience of reading literature will help the learner in determining how to cope with different situations and relate to people from new cultures (Oster 1989, Nance 2010).

2.5.4 Enhancement of critical thinking

In my view, one of the strongest arguments for the use of literature is the way that it can enhance critical thinking by forcing students to engage with ambiguity (Fenner 2001,

Hişmanoğlu 2005, Sivasubramaniam 2006, Aghagolzadeh and Tajabadi 2012). Fenner (2001) claims that the presence of multiple meanings in literature provides the opportunity for students to express their own interpretations and opinions, and Hişmanoğlu (2005) argues that ambiguity allows students to make inferences. Sivasubramaniam (2006) encompasses this idea in writing that “given that literary texts contain multiple layers of meaning, they can promote classroom activities that call for exchange of feelings and opinions” (pg. 263). (Activities will be further discussed in section 2.7). Aghagolzadeh and Tajabadi (2012) affirm this view when they state that teaching literature provides the opportunity for students to provide opinions and work in pairs or groups to discuss topics presented in literary texts.

I would claim that the value of cultural access and engagement should not be underestimated, as they make the study of language stimulating, interactive and reflective, and result in personal growth. This cannot effectively be done simply through grammar study and translation of basic language. Furthermore, the tendency of literature either to reflect our everyday lives or create fantastical worlds provides an opportunity to imagine our lives as they otherwise could be. This opportunity is essential for developing a point of view and honing our ability to express ourselves. To this point, Hall (2015a) argues that the value of studying literature is that stories are the foundation of multiple vocations, and serve as the core of communication. Through literary study, students will be able to develop their own stories and ways of telling stories, as well as reflect on the stories of their peers.

Spiro (1991) and Teranishi (2015) consider a few groups of people who would benefit most from the use of literature, and the ways in which literature will prove a useful resource for them. Spiro's (1991) list of literary "role models" is provided in Table 2.2.

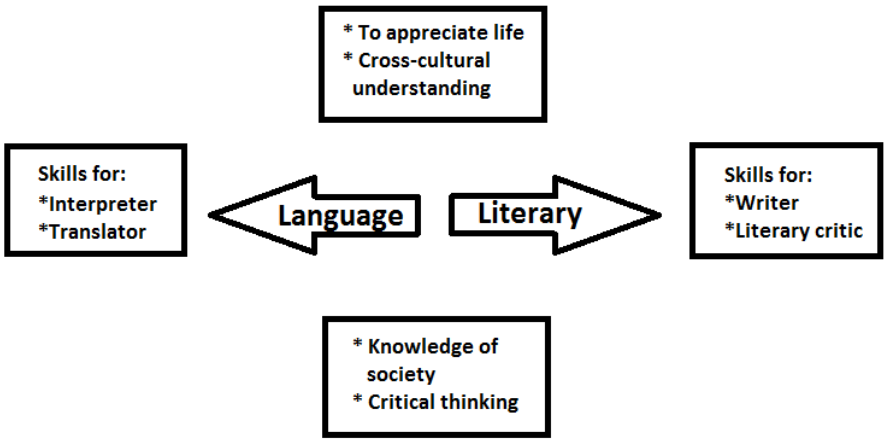
Table 2.2 Spiro's (1991, pg. 18) literary role models

Role models	View of literature teaching
The literary critic	Development of critical and analytical thinking: literature as philosophy
The literary scholar	Accumulation of knowledge and the ability to analyse, synthesise and contextualise this knowledge: literature as a 'sacred canon'
The poet	Developing skills of creative self-expression and experimentation with language: literature as a training in creativity
The appreciative reader	Developing enjoyment, appreciation and independence in reading, whatever the text or target culture: literature as an incentive to independent reading
The humanist	Developing an empathy and understanding of the human condition: literature as a training in humanism
The competent language user	Developing language skills and awareness in all genres and contexts: literature as an example of language in use

Spiro (1991) provides these role models as archetypes to consider when structuring an examination, but using literature successfully will appeal to these dimensions in any learner, and not only in an examination setting. When asked to respond to a literary text in a personal or persuasive way, the student will don the hat of the critic and literary scholar. When the subjects covered in one text are considered in other texts and real-life situations, the student becomes the appreciative reader and the humanist. When students use language from a text in new ways, either in their own creative products or through spoken or written means, the student becomes the poet and the competent language user.

Teranishi (2015) addresses similar categories of people who will benefit from the study of literature. She also speaks to many of the previous arguments for the study of literature in her claims that there are both linguistic and literary aspects that are beneficial to students in their future careers, which have been provided in Figure 2.2.

Figure 2.2 Teranishi's (2015, pg. 171) benefits of studying literature



According to Teranishi (2015), the main linguistic benefits of studying literature in a foreign language are the skills it can provide for interpreters and translators. Crossing both linguistic and literary benefits are a greater appreciation for life, cross-cultural understanding, an enhanced knowledge of society, and critical thinking skills. The main literary benefits are the skills literature can provide to writers and literary critics. While interpreters, translators, writers, and literary critics operate at two poles of the professional language-using spectrum, all professionals can benefit from a greater sense of tolerance and advanced thinking abilities. While my study focuses on the benefits of literature study for adolescent language learners, I agree with Spiro (1991) and Teranishi (2015) that literary study can have wide ranging benefits regardless of what profession a student enters.

As we have seen in this section, advocates for literary study claim that using this resource has many benefits, from gaining an understanding of the structure of different types of texts, to language exposure, writing practice, and creating a more tolerant society. I agree that literature can add a great deal of value to the foreign language classroom, and believe that the greatest value it adds is in providing fodder for thought, discussion, vocabulary acquisition, and writing. Spiro's (1991) and Teranishi's (2015) claims that literature strengthens a variety of skills, as well as tolerance, both for different types of literature, and different cultures, provide valuable arguments, which are interwoven with the views articulated by Nance (2010), Bataineh et al (2013), and Sargsyan and Sivasubramaniam (2013). Nance (2010) argues that literature provides opportunities for individual expression and a mind engaged with multiple perspectives. Bataineh et al (2013) claim that literature is valuable for its language and artistic elements, and Sargsyan and Sivasubramaniam (2013) agree that the study of literature raises linguistic awareness in learners.

2.6 Critiques of teaching literature

While the discussion has largely been in favour of the use of literature in L2 teaching, a few criticisms and concessions must be noted, though these critiques have not emerged as consistently over time as endorsements for the use of literature. The main critiques of literature are that it is too difficult for L2 readers and that it has little to offer as a resource in its own right. Although Enright (1958) is one of the earliest critics of literature use, in the end he is in favour of it, though his reasoning is at best ambivalent. The majority of his paper discusses the challenges of teaching literature in the English

as a foreign language classroom. He considers literary language to be difficult and questions the benefits of struggling through the classics with students. On the other hand, he recommends the use of literature as a way of showcasing the achievements of the English language and impressing upon students the heights that the English language can reach, a comment which may have been convincing during its time but is no longer a strong rationale for the use of literature. While he admits that some of the classical literature is very difficult, he claims that the challenge is worth undertaking for the purpose of exposure to masterful products in English. Additionally, Enright (1958) claims that conversations about literature among students will be more advanced than standard utilitarian discussions of directions and how someone has spent his day. Despite his ambivalence, in the end, he believes there is a value to the use of literature after all.

The critics often recommend a non-literary text as better suited to the needs of language learners. Topping (1968) proposes that texts from history and the social sciences should be used in the foreign language classroom instead of literature, as they would provide a better introduction to English language and culture. He is critical of the argument that literature reveals a nation's culture, claiming that while literature may show a culture's history, it does not engage with current matters. He is also skeptical about using literature to showcase exemplary language use, as literary texts often use unconventional syntax and thus provide improper models for students. Discussion of unfamiliar language and syntax is echoed in Anghel (2013), though he does not propose alternate texts.

While Wright (1968) does not prescribe alternate texts either, he claims that literature is an advanced use of language which requires both a solid understanding of a language and its cultural context in order to be appreciated. As a result, he argues that it is too difficult for most language learners, who will fail to understand the connections between events in a story and the characters' responses, or to gauge whether those responses are typical or not. Additionally, while the potential multiple meanings of words are touted as benefits of literary study, Wright (1968) argues that the language will confuse learners. Horowitz (1990) agrees, claiming that literature is more difficult than non-literary texts because it lacks the "signposts" that normally aid comprehension. Although Klarić and Vujčić (2014) see a value in teaching literature, they also admit that it often consists of difficult language and syntax and takes more time to teach than other types of texts. Though Hall (2015b) is a staunch advocate of teaching literature in the language classroom, he points out that beginners or struggling language learners may have difficulty understanding a text at the linguistic level, having to pick out individual words, and will be unable to get the gist of a literary text. Taking a more political angle, even Sell (2005), who is also in favour of teaching literature, writes that teaching classical works furthers "cultural imperialism" (pg. 86), and favors the exploration of a diverse and multicultural group of literary texts. In my view, this may not be the main reason literature is left out of the foreign language curricula, but literature has an ever more marginal role in the move towards language teaching for economic purposes (Jones and Carter 2011).

In line with the post-WWII tendency to marginalize literature, Baird (1969) argues that literary study should be replaced by engagement with linguistics and takes the position

later articulated by Edmondson (1997, see discussion below) in claiming that exposure to stimulating topics is not solely to be found with literature. Baird (1969) also asserts that although literature may be based around universal themes, the themes that readers will engage with are the ones closest to their own life experiences. As a result, literature will not necessarily stretch a reader emotionally. Moreover, he argues that it is difficult to measure progress in a literature course as opposed to one concerned solely with language. He claims that since students will have difficulty judging the literature on its own merits, it should only be provided as a source of enjoyment, not as a material to critically engage with. Norris (1970) agrees that the study of literature is primarily for enjoyment, but claims that reading literature will not aid in the education of students. As he puts it, "in most adult ESL reading situations literary study is not relevant. Even among native speakers, after all, most purposeful reading is for information, not enjoyment" (pg. 20). Baird's (1969) position is somewhat difficult to embrace as a well-considered perspective, as his critique that students will not engage with experiences which are foreign to them completely disregards the adventure and fantasy genres. Regardless of whether students are able to judge the value of a work of literature objectively, they should be able to engage with it thoughtfully and critically given the proper scaffolding, and the skills required to engage with non-literary texts can be activated with literature as well.

The most extended recent critique of the use of literature in language teaching is Edmondson (1997). Edmondson (1997) echoes Baird (1969), as he does not see a place for literature as a particularly unique teaching resource. Like Topping (1968), Edmondson (1997) is also critical of the use of literature as a source of cultural or

historical knowledge and claims that television shows, for example, could provide a similarly useful introduction to target language culture. Edmondson (1997) also asserts that teaching strategies are more important than the text used, and that it is the strategy used that dictates whether a text will engage students. Furthermore, he claims that literature does not automatically motivate students and it may actually serve to demotivate due to its difficulty. Horowitz (1990) also sees the activities used with literature as lacking, as he claims that generally creative writing assignments are given, and such assignments do not prepare students for academic writing in the foreign language.

Despite the criticisms, both sides would agree that literature offers content for linguistic study, though they may disagree on how accessible the language is. The similarity between literary language and that of daily life is disputed (Hall 2015a), but as I have pointed out in the previous section, there is a spectrum of realism in literature, both in the world created in the literary text, and the language used in order to do so. Additionally, both sides have views on the creative element of literature, which the advocates find engaging and motivational, while the critics find it often confusing and unfamiliar. The teaching of tolerance and critical thinking done through literature could possibly, the critics write, be done through the use of other texts as well.

However, despite a few critical voices, literature use has been strongly defended. At present, Teranishi's (2015) arguments are both the most current and the most inclusive. While she admits that the most direct benefits of literary study are, linguistically, for interpreters and translators, and literarily, for writers and literary critics, she claims that everyone can benefit from enhanced tolerance, critical thinking, and a greater

appreciation for life. Edmondson's (1997) view that literature has nothing in particular to provide to learners is clearly called into question.

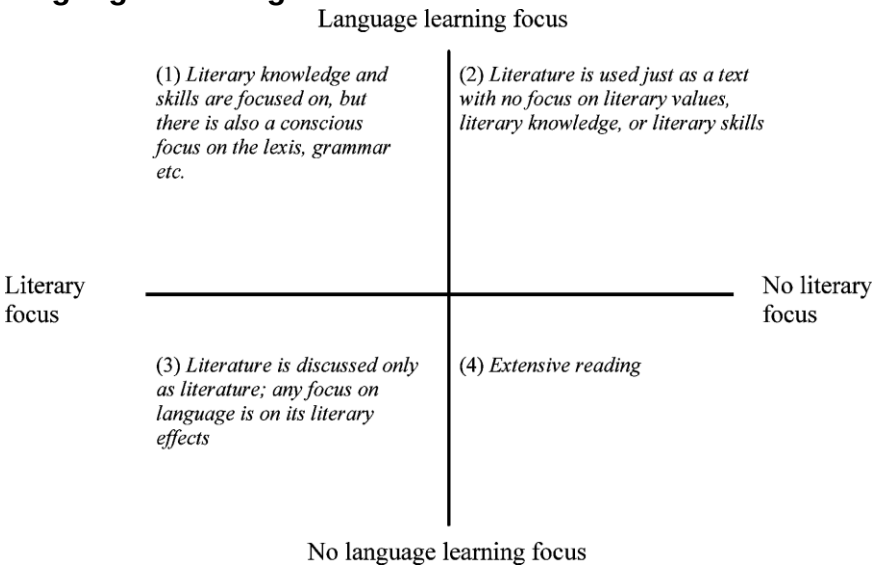
While various challenges to the teaching of literature have been raised, these challenges can actually work to the benefit of teachers. Literature's complexity provides the opportunity to take apart texts into comprehensible pieces and create linguistic, comprehension, and analysis-oriented activities. Edmondson's (1997) view that the activities which the teacher constructs for the literary text are more important than the material used is actually the best argument in favor of engaged and knowledgeable teachers imparting their understanding of texts and facilitating discussions around the material. I therefore now turn to a discussion of different approaches to the teaching of literature.

2.7 Approaches to the teaching of literature

2.7.1 Theory-driven approaches

In addition to making the decision to include literature in a classroom syllabus, and considering the overarching goals of doing so, as well as the skills to be gained, it is necessary to take a position on how to approach this material. Paran (2008) provides four potential focuses for literary lessons in language courses, which have been provided in Figure 2.3.

Figure 2.3 Paran's (2008, pg. 467) model of the intersection of literature and language teaching



In Quadrant One, literature and language are dual focuses of the lesson. In Quadrant Two, the emphasis of the lesson is on grammar and linguistic structures, and literature is used solely as a text like any other. Quadrant Three provides the opposite extreme, where literature is studied without raising awareness of any specific linguistic or grammatical elements. Quadrant Four identifies an extensive reading environment, where students are exposed to a multitude of texts, with literature providing one type of text, but without the tailoring of the course to the discussion of literary elements.

Within the first three quadrants, multiple methods for the study of literature exist, and have been enlarged upon in recent years. Olsbu (2014) outlines five potential methods. With what Olsbu (2014) defines as a task-based approach, literature is mined for the variety of activities it can facilitate. The benefit of this approach is "its focus on active learners and creative language-production" (pg. 3), but the risk is a superficial study of the literature itself. Note that Olsbu's (2014) definition of task-based is similar to Tardieu (2014), discussed in section 1.4.2.

The stylistic approach considers the way language is used to construct the text, focusing on grammatical choices made by the writer and how they affect the tone and character development. Pope (1995) straddles these two approaches with what he calls “textual interventions” (pg. 199). A textual intervention involves restructuring the text in a certain way to highlight different ways its message is presented or ways that it may affect a reader. This can be done through reorganizing certain paragraphs or even remaking the text in such a way that it parodies the original. It falls on the task-oriented side as different activities are created for learners based on the text, and it could be considered as a stylistic method as it heightens awareness of certain textual elements.

Watson and Zyngier (2006) fit solidly in the stylistics camp, and provide examples of different stylistic projects facilitated in multiple countries, including Hungary and Brazil. In Hungary, Zerkowitz (2006) taught a Hungarian story in translation by Örkény to university students in Hungary studying to become English teachers. The goal of using this text is to raise awareness about Gricean maxims regarding how the story is told and what details are provided. In Brazil, Zyngier, Fialho, and Andréa do Prado Rios (2006) charted the evolution of students’ skills while taking a Literary Awareness course at a Brazilian university. They marked a signal of awareness as remarking that something is interesting and reflecting on what they have learned. A presence of awareness was when comparisons were made within a text and between different texts. Students with awareness also expressed their point of view about the text and make recommendations to improve the class. The researchers had students write poems at the end of class about their experience of the course as well.

The benefit of the stylistic approach is that students can articulate their own interpretations of the text, but the challenge is that an advanced language ability may be required to truly deconstruct the text. That being said, Bloemert, Jansen, and van de Grift (2016) point out that even at the B2 level, the language-based approach can aid students in the understanding of a text, though they are referring to a language-forward approach, where language is emphasised, rather than a stylistic approach specifically. Furthermore, this approach runs the risk of falling into Paran's (2008) quadrant Two, where literary elements are ignored altogether.

The experiential approach identified by Olsbu (2014) takes the opposite tack and emphasizes the reader's perception of the material, expanding upon the theories of Iser (1978) and Rosenblatt (1978) relating to the affective elements of literature and an aesthetic engagement with it. An advantage of this approach is the way the student is encouraged to reflect on themselves and the material, but the risk is that, without activities using the text, the approach may be superficial. Lewis (2000) includes this in his critique of Rosenblatt's (1978) reader response approach, and argues that the text should also be viewed through political and social lenses. Ishihara and Ono (2015) also question whether solely asking students for their impressions of a literary text is sufficient to glean whether they have understood the reading, but Bloemert et al (2016) argue that this approach enhances the pleasure of reading as well as critical thinking skills.

The intercultural approach, like the experiential approach, focuses on the views of the reader, but asks students to critically consider their own cultural experiences rather than their emotional experience of the text. Olsbu (2014) notes that the risk of this approach

may be the way a target language is viewed as belonging to a single nation-state, rather than exploring the diversity of people who speak a given language and their livelihoods. The risks of the intercultural approach are shared with Olsbu's (2014) fifth approach, the canonical approach, where literature is studied through its masterworks, i.e. McRae's (1991) literature with a large "l". This is risky, again, for its presentation of a target language as belonging to a specific country or way of life. Olsbu (2014) concedes that providing the cultural references of canonical literature is useful, but she does not see the necessity of studying classical masterworks beyond this purpose. Furthermore, the canonical approach risks disenfranchising students who may not have access to the lifestyle present in the works. Students coming from a markedly different background to the one presented in the literary canon may also lack cultural capital, or an awareness of cultural references they may not have come into contact with. As Olsbu (2014) writes, "literature becomes suppressive when the educational assessment of it depends on a pre-established cultural capital unequally distributed among social classes" (pg. 10). In writing this, she reinforces the complaints of Sell (2005).

2.7.2 Empirical studies of approaches to teaching literature

Janssen and Rijlaarsdam (1996a) and Bloemert et al (2016) contribute additional approaches that they have found by surveying teachers about their approaches to different texts in Dutch secondary school classes.

Regarding L1 courses at the secondary level, Janssen and Rijlaarsdam (1996a) surveyed secondary school teachers of Dutch in The Netherlands to see whether a

teacher's approach to literature affected the time spent on literary theory, history, and type of texts used. They identified four potential approaches to the teaching of literature:

- A literary history approach, focusing on the masterworks of Dutch authors in order to promote cultural literacy
- A text-oriented approach, focusing on structural analysis and close reading
- A sociological, context-oriented approach, focusing on the influence of society on literature
- A reader-oriented approach, focusing on the experiences of individual students (Janssen and Rijlaarsdam 1996a, pg. 514)

In the literary history and text-oriented approaches, Janssen and Rijlaarsdam (1996a) posited that the classes may be more lecture-oriented, with the teacher acting as the key knowledge source. With the sociological approach, there could be more of a balance between teacher and student input, with a collaborative structuring of the course material. In contrast, the reader-oriented approach would be directed by student reactions and interests. With these approaches in mind, Janssen and Rijlaarsdam (1996a) developed a 60-item questionnaire asking about the teacher's primary goal in teaching, the curriculum, the frequency of the use of different activities and material types, and identifying remarks about the teacher. The questionnaire was distributed to 450 schools at random, and 728 teachers completed them.

The researchers did not find significant differences between approach to literature and time spent on literature; across the board, teachers spent about one hour per week on literature. However, the largest group, 364 teachers, or half the respondents, used the literary history approach. The smallest group, 80 teachers, or 11% of the respondents,

used the text-oriented approach. On average, 23-27 texts were discussed, with the type of text and date of publication varying by approach. The literary history group discussed more poetry and older texts than the other groups, and they also spent more time on canonical literature. The text-oriented group spent more time on modern texts, and the other two groups spent more time on non-literary texts. Unsurprisingly, teachers who chose the literary history approach spent more time lecturing to students and less time offering students the opportunity to share their opinions of the texts. This study is relevant to the discussion of teachers' approaches and views in the L2 classroom, as it was echoed by similar approaches found in Bloemert et al (2016).

As discussed above, Janssen and Rijlaarsdam (1996a) found evidence of the literary history approach, in which masterworks are taught in order to provide cultural references. In this approach, the emphasis is on literature with a large "L" (McRae 1991). While the benefit of this approach is that students will become more familiar with the heritage of a given language, it runs the risk of providing a homogeneous view of that language, rather than the multicultural world which has always existed and, contemporaneously, has been put into print on a much larger scale. Perhaps surprisingly, this runs a similar risk to that of the intercultural approach identified by Olsbu (2014). In support of teaching a multilayered and multicultural approach to literature, Janssen and Rijlaarsdam (1996a) also found the sociological approach as a method used by teachers, which discusses social inequality and different issues affecting a population. In my opinion, while this approach has its benefits, it runs the risk of pushing the actual text to the margins of discussion and focusing instead on how the text is representative of a given population or the ways in which the text offers solutions

to society's problems. While enhancing creative problem solving is a benefit highlighted by the advocates for literature teaching in EFL, this method is reductive.

In English as a Foreign Language (EFL) classes in the Netherlands, Bloemert et al (2016) found evidence of the sociological approach as well, which they term the context approach. They feel that this approach promotes intercultural awareness and understanding, as well as overall comprehension of the text. Additionally, Bloemert et al (2016) found the occurrence of the text approach, in which literary structures and styles are the focus of the lesson, and students are often asked critical questions about a plot's arc and the characters' actions. The benefit of this approach recognizes the particularities of a literary text as being distinct from other texts. However, as Paran (2008) shows in Figure 2.2, a sole focus on literary elements may result in ignoring the benefits that can be gained from a dual focus on language and literature. Bloemert et al (2016) claim that using any one approach to the exclusion of others is problematic, and advocate integrating all approaches in literary study. At the very least, the approach to the study of literature should be productive in some way, inviting students to be active participants in the analysis and discussion of the text, and providing tasks for them to complete in order to share their knowledge (Purves et al 1995).

2.8 Empirical research on the use of literature in the foreign language classroom

The previous sections looked at the use of literature in the foreign language classroom from the perspectives of Iser (1978), Rosenblatt (1978), and Stockwell (2002, 2011, 2013), which serve to draw attention to literature's affective dimensions. They also consider different approaches to the teaching of literature as identified by Paran (2008),

Olsbu (2014), Janssen and Rijlaarsdam (1996a), and Bloemert et al (2016). I now turn to a discussion of the empirical research, which seeks to explore how literature is used as a resource in the classroom. The empirical work published about using literature in the language classroom can be placed into three categories: researchers documenting their own experiences using literature, researchers observing class discussions, and researchers analysing the larger literature curriculum in order to consider what instructors view as the goals of teaching literature.

2.8.1 General experience-oriented studies

In the first group, researchers report on the ways in which they approach literature as a way of arguing that, through their own experiences, literature can be utilised in the language classroom. Ali (1995) reflects on university and secondary level journal responses to an English curriculum integrating literature in Malaysia and shares how it has appealed to her students. Yang (1999) discusses successful activities she has organized around the popular Chinese American novel *The Joy Luck Club* in a Taiwanese university classroom. Völz (2001) notes the benefits of using contemporary African American short fiction with university students in Germany. McNicholls (2006) and Martin (2006) used children's literature to aid in preparing student teachers at a Spanish teacher's college and a course for student teachers in Germany respectively. Minkoff (2006) created a contemporary English literature elective at a French business school. Rosenkjar (2006) depicts linguistic analysis performed on a poem in a literature course at a university in Japan. Vodičková (2006) reports on classroom activities

structured around the teaching of *Romeo and Juliet* in an English course for student teachers in the Czech Republic.

Tutaş (2006) conducted a study in which, inspired by the theories of Louise Rosenblatt (1978), she compared different types of reader response lessons in two English courses at a university in Turkey. She divided a literature course in half, with one group of students experiencing instruction from an efferent stance and the other experiencing instruction from an aesthetic stance. She assigned journal entries throughout the course and gathered information about the style of teaching that students enjoyed through interviews. She also had students write an essay at the beginning and end of the course in order to see whether aesthetic-focused teaching affected their analysis of a story. She found that a majority of the students who had experienced the aesthetic response style of teaching enjoyed the class while only half of the students who had experienced the efferent response style of teaching had enjoyed the class. She uses this information to argue in favour of the aesthetic response method as a beneficial teaching style.

In the secondary classroom, Rönnqvist and Sell (1994) discuss the use of young adult literature with Finnish adolescents and Coulardeau (2000) describes activities in a French secondary school classroom based on a contemporary poem by an African American author. Prandi (2010) also describes her processes for teaching three pieces of English literature in a French secondary school. Interestingly, her approach includes both aesthetic analysis and writing activities. While aesthetic analysis and appreciation were not raised as a direct benefit of studying literature, cultural competence was raised in the Ministry of Education (2007, 2010a) documents as a justification for studying literature, and teachers' attitudes towards this issue will be discussed in the Chapters

Four and Six of this thesis. For Prandi's (2010) unit on Paul Auster's novel *The Brooklyn Follies*, she began with an image of Brooklyn, then a discussion of the form of the text, making clear that although the text is fictional, its goal is to serve as an autobiography. Students then wrote responses to the text which correspond to the image presented, which they read aloud. Finally, Prandi (2010) distributed a Wikipedia entry on the demographics and history of the New York City borough. She also describes units on Mary Shelley's *Frankenstein* and Doris Lessing's *The Fifth Child*. All three of her units combined the study of visuals with the literary texts. *The Brooklyn Follies* and *Frankenstein* units included opportunities for creative writing as well.

Although these experience-oriented studies are valuable, they are mainly written in an uncritical tone which emphasizes the possibilities that using literature holds along with some sample activities highlighted for the reader. Edmondson (1997) calls studies of this sort part of the "Look at this!" argument for teaching literature, in which a teacher uses an example of a single class activity they have done as the foundation of an argument for the use of a resource. To a greater or lesser extent, these studies provide recommendations for engaging with certain types of literature. The benefit of these studies is their presentation of different activities for educators, providing a potential toolkit for teachers reading the articles to engage with. However, in regards to these studies, I agree with Edmondson (1997). What is lacking in this first group of studies lies in their assumption that describing their successful experiences with literature is enough to convince the reader to do so as well. These are small-scale studies involving a single classroom and the studies are largely descriptive. Little to no material has been gathered from the classroom itself as to what impact it has had on students, and the

reader does not gain a sense of whether such studies are representative of their country's context. For example, Rönnqvist and Sell (1994), who argue for the use of contemporary young adult literature in the middle school classroom, do not refer to whether other teachers at their school or in Finland have considered using this type of material.

2.8.2 Creative writing in EFL

An important recent development is the use of creative writing in concert with literature in EFL classrooms. Advocates for the use of creative writing in the EFL classroom include Spiro (2014), Kelen (2014), Disney (2014), Hanauer (2010, 2012, 2014), Chin (2014), Chamcharatsri (2015), and Iida (2016). Spiro (2014, pg. 27) writes about the profound change that occurs when learning another language and states "the change in language becomes a change in self and identity; it changes what [a learner] is able to express and what it is acceptable to feel." Kelen (2014) believes that having students write creatively will empower them and make them feel that they can affect the language that they are learning and take control of the change that occurs during the language learning process. His goal of teaching fiction is "fiction as personal possession—get people to tell their own stories about their own place." (pg. 90)

Spiro (2014) and Disney (2014) discuss the progression of students reading poetry to authoring their own. Spiro (2014) claims that this connection between previously published work and a student's own voice is valuable because it will allow students to consider the reasons for choosing certain poems which move them and to reflect on the connections between other poems and their own experience. It will also give them

inspiration to express themselves in their own voices. Disney (2014, pg. 44) argues for a pedagogy of “serious playfulness, which foregrounds risk-taking, mistake-making, and coincidence.” He commenced his South Korean university L2 English poetry writing course by providing students with thesauruses and had them look critically at their use of language and the reactions it would provoke. Over the duration of the course, Disney (2014) had the students read poetry in different forms and layouts, such as the works of William Carlos Williams and a variety of haikus. The students then used their reflections on the existing work as well as their newly expanded vocabulary to create their own pieces.

Hanauer (2014), Chamcharatsri (2015), and Iida (2016) demonstrate the different ways in which it is possible to encourage students to draw on a variety of lived experiences to create poems. Hanauer (2014) remarks that poetry is a useful mode because it is viewed with significance in other cultures, and thus students are familiar with it. He also finds that it provides provide opportunities for students to innovatively express themselves and create unique phrases which a native speaker would not consider. In Hanauer’s (2014) class, students were asked to produce a book of poetry about their lives by the end of the course. Similar to Hanauer (2014), Iida (2016) collected a corpus of Japanese L2 English students’ poetry about their experience of the Japanese earthquake in 2011. She assigned each of the students the creation of book of poems reflecting their experience of the earthquake. Students picked ten experiences and wrote a poem about each one, with no requirements regarding length or form. She found that students at that level (low intermediate proficiency) would benefit from guidance regarding how best to express themselves, particularly as some students

used Japanese words in their poems instead of writing completely in English. Said (2013) also described a classroom where students are encouraged to write poetry, but he observed other teachers for his study.

Chamcharatsri (2015) describes a similarly uncomfortable environment to Iida (2016), but a lower pressure experiment where he asked four students in an L2 English course at a Thai university express the emotion of love in poems their L1, Thai, and L2, English. According to Chamcharatsri (2015), this experiment was particularly interesting because affection is not often expressed verbally in Thai. The students were given the written prompts and then invited for an interview to discuss their poems. The first student described love very abstractly and formally in English but vividly in Thai, feeling that Thai was a more expressive language. The second student did the opposite—the reason being that the person they were in a relationship with was an L1 English speaker, so they became more familiar with expressing emotions in English than Thai. The third person did not create new poetry for the assignment, and seemed to feel that love is too personal of an emotion to be expressed in either language—for the Thai poem, she recited a poem she wrote as a child for her mother, and for the English, she provided the lyrics to a British pop song. The fourth student wrote a vivid love poem in Thai and an abstract and impersonal poem in English, although she used metaphors, which was markedly different from the other poems. Overall, Chamcharatsri (2015) found that students felt poetry writing in English to be difficult and preferred to use Thai, and wrote poems that were not only more vivid than the English, but used specific Thai poetic forms. He recommends that teachers work with students to find ways of expressing themselves effectively in their L2.

Kelen (2014) and Chin (2014) had students write in other forms. Kelen (2014) had students read stories by local authors in translation and produce short stories as well as poetry at his L2 English course at a university in Macao. He then worked with a local publisher to publish the best of his students' stories. Chin (2014) had university students in Brunei write short plays about their life experiences, which they then presented. The plays the students wrote cross linguistic boundaries, using popular phrases in Malay within English constructions. The plays presented the cultural realities of their country, emphasizing familial archetypes and monetary matters. While the other authors mentioned emphasize the importance of an individual student expressing him or herself, Chin (2014) claims that one of the most valuable benefits of her creative writing course is the creation of a community of practice (Lave and Wenger 2002) as a benefit of creative writing. She writes about the value of "a group of people who share a common interest or passion and who learn how to co-share and co-construct knowledges and identities through collective learning and interaction" (pg. 125).

This group of creative writing studies are written in similarly to the general experience-oriented studies, but certain studies in this group identify challenges and make recommendations for how to improve the facilitation of creative writing with literature use. While poetry has an esteemed position in many cultures, the fact remains that many language learners find the interpretation and writing of it in English to be challenging. Having them write without providing them with some accessible models for inspiration may be difficult, so the methods described by Spiro (2014), Disney (2014), and Kelen (2014) may be better than simply handing a pencil to a student and setting them to the task. Chamcharatsri (2015) and Iida (2016) specifically recommend that

teachers find ways to help students to express themselves more easily, and providing models would be one way of doing this. As far as the benefits of using creative writing, both Spiro's (2014) and Chin's (2014) positions add value to this form of writing. Creative writing is a way to help students present their original voices as well as find ways of sharing the classroom experience of learning a language and mediating between an L1 and an L2. The students must first find their language with the help of structured input, and then use that language to communicate with each other and the outer community.

2.8.3 Classroom observation at the university level

The second group of researchers collect data from other classrooms to show how literature has been used. For classroom studies, data collection, where it has occurred, has often consisted of analysing student journals or recorded classroom discussion.

Studies which use data directly from the classroom include Donato and Brooks (2004), Weist (2004), and Scott and Huntington (2007). Donato and Brooks (2004) analysed class discussions in a Spanish literature course at a U.S. university in order to determine whether students used advanced vocabulary when analysing the texts. They found that while the potential exists for extensive use of the language in textual analysis and discussion, this did not often occur in the course examined. Instead, discussions centred on the teacher questioning the class and affirming or clarifying student responses. Scott and Huntington (2007) collected video and audio recordings of an introductory French course at a U.S. university in order to look at the ways students developed an understanding of a poem. They compared interactions between the

instructor and students with interactions among the students themselves in order to analyse the differences between the two. Scott and Huntington (2007) found that students were not necessarily able to interpret the poem on their own; the ones who were given assistance from the instructor made more progress in arriving at an understanding of the poem. Weist (2004) describes a similar situation found during her investigation of a pre-intermediate Spanish course at a U.S. university. She interviewed students and observed the course in order to investigate the connection between student and instructor goals for a foreign language literature course and how the goals affected classroom interactions. She found that the instructor had set interpretations he wanted the students to take from their readings and often used a combination of English and Spanish in the course so as to get his point across. Students, for the most part, were not bothered by this situation, as they viewed the professor as an expert on the texts. Critics of the teaching of literature, especially Baird (1969) and Edmondson (1997), would be quick to pounce on these examples as evidence that literature is too difficult and requires an instructional crutch. Weist (2004) in particular paints a troubling picture, as the instructor did not provide space for students to express themselves outside of predetermined interpretations which he deemed acceptable.

2.8.4 Classroom observation at the secondary school level

When research in secondary school classrooms has taken place, it has largely been in the context of teaching in the students' native language (L1). I nevertheless provide these here as examples of combining classroom observation with the collection of

student journal responses, often doing so with the purpose of arguing in favour of a certain pedagogical strategy.

In the U.S. context, Christenbury (1992) recorded class discussions in two different secondary classrooms in order to show how reader response was used and argue in favour of this method of instruction, similar to Tutaş (2006). Appleman (1992) analysed U.S. students' journal entries and described class activities organized around the novel *Ordinary People* for a similar purpose. Sinha and Janisch (1996) analysed the differences between the teaching of a literary text and an expository one in a U.S. middle years L1 English classroom through classroom observation. They found that the teaching of the expository text was structured similarly to the literary one, and critiqued the teaching of the literary text for focusing on basic comprehension as opposed to making larger connections. In the Netherlands, Janssen and Rijlaarsdam (1996b) collected learning reports for students in L1 Dutch classes with teachers who had two different approaches to teaching literature, that of developing cultural literacy and personal engagement. They found that the cultural literacy approach, which largely consisted of the teacher providing a literary history and intensive reading of texts, resulted in more positive student reports of their engagement with literature.

In the Singaporean classroom Lin (2006) describes, students discussed the idea of persona before performing linguistic analysis of a poem. While the data from this lesson is not conclusive, Lin analysed student journal entries after the class written in a manner similar to Rosenkjar (2006) and notes that the entries show that students have continued to think about the lesson after its completion. He uses the data from student journals to argue in favour of stylistic analysis of poetry. (It should be noted that

Singapore is neither a prototypical L1 nor L2 situation. While the official languages of business and education are English in Singapore, students often speak one of the other official languages of the country: Tamil, Mandarin or Malay, at home.)

Work done in L1 classrooms looking at teachers' strategies has been reflected in a recent L2 study. Said (2013) observed three secondary school English teachers in West Java, Indonesia, who used literature in slightly different ways. Two of the teachers emphasized students' own perspectives and creative production, encouraging students to write poetry after studying it and acting out dramatic scripts in class. The third teacher provided multiple opportunities for students to engage with literature critically, considering cultural differences between their own experiences and the texts studied.

Said's (2013) study revealed student-centred classrooms, but this was not reflected in the other classrooms. This group of studies demonstrate that the use of literature in the classroom often involves a great deal of direction from the teacher with students taking a more passive role. While both the L1 and L2 studies provide useful information about what occurs in the classroom, they are a bit discouraging and cast doubt on the extent to which the study of literature in the foreign language classroom is successful. While the "Look at this!" (Edmondson 1997) studies present an ideal situation without student feedback, the data-oriented studies problematize this view by showing some of the challenges which arise when using literature in language teaching. Similar to the first group, they describe events happening in single classrooms rather than providing a view of a whole department or contrasting different approaches to literature in different departments. Additionally, both groups highlight the role of the teacher as instrumental in providing activities with which to engage with literature and in providing guidance for

students as they engage with new texts. It could be gathered from these studies that the teaching of literature may be enjoyable for students but the teacher's approach is extremely influential in this regard.

2.8.5 Students' views at the university level

Students' attitudes towards literature have been examined at both the university and secondary school level as well. At the university level, Kheladi (2013) surveyed 35 second-year students studying English in Algeria about their attitudes towards the use of literature and their teachers' processes of teaching it. 21 out of the 35 students reported that they did not enjoy reading literature nor the way it is taught in their classes, with 15 of the students complaining that literature is difficult and irrelevant to their future plans. The students' suggestions for literature teaching in the future included providing opportunities for students to work in groups, having a range of activities based on the literary works, using excerpts of film adaptations, and allowing students the chance to share their views on pieces with their colleagues and the instructor. The story that emerges from the data is that students blame literature for the shortcomings they experience in their course, but that changes in delivery might affect their appreciation of this type of text.

In a study that is particularly relevant for its discussion of the benefits and challenges of studying literature, Tuncer and Kizildağ (2014) distributed a questionnaire to 137 senior undergraduates who were pre-service EFL teachers in Turkey about their views as to why literature should or should not be used in the classroom. One hundred and

seventeen students, or 85% of the respondents, felt that there were benefits to using literature. Their reasons for using literature are provided in Table 2.3.

Table 2.3 Pre-service teachers' reasons for using literature in practicum teaching, from Tuncer and Kizildağ (2014, pg. 176)

Themes	Categories	Number of respondents	Percentage of responses
Language teaching/ learning	a. Motivation enhancement (both for the learner and the teacher) b. Linguistic improvement (grammar/speaking/reading/vocabulary) c. Exposure to the authentic material (a variety of different language styles) d. Meaningful learning/teaching e. Practice in teaching	89	61%
Personal development	a. Knowledge about the target culture b. Critical thinking c. Developing creativity	50	35%
Literature for pleasure of Learners	a. Literary appreciation b. Knowledge about the literary works	6	4%

Note: respondents were allowed to choose more than one answer.

Two-thirds of the undergraduates felt that the main purpose of using literature was to provide opportunities for language teaching and learning through increasing students' motivation, providing opportunities for learning and teaching on a more profound level, helping to improve linguistic acquisition through reading, speaking, and grammar, and sharing authentic materials with students (Tuncer and Kizildağ 2014).

Sixty-eight of the pre-service teachers surveyed also identified reasons they did not want to use literature as part of their teaching. The reasons given have been presented below in Table 2.4.

Table 2.4 Reasons for not including literature in practice teaching (Tuncer and Kizildağ 2014, pg. 177)

Themes	Categories	Number of respondents	Percentage of respondents (N=68)
Students enrolled at practicum schools	a. Low proficiency level of the students b. Low level of understanding of literature c. Disinterest in English language learning	31	46%
Practitioners' views about their professional competence	a. Inefficacy in teaching English b. Inefficacy in teaching literature	19	28%
Quality of practicum schools	Lack of opportunity for implementing a lesson plan based on a literary text	13	19%
Framework of practicum program	Limited time	5	7%

The largest group of pre-service teachers who did not want to use literature, 31 students or 46% of respondents, identified the student body as the main obstacle, and felt that they did not have strong enough linguistic abilities, nor were the students particularly interested in the subject of English. The second largest group of students, 19 students or 28% of the respondents, felt insecure about their own skills, both in teaching literature and in teaching English in general. It is possible to surmise from their answers that they did not feel that they had the tools to adequately guide their own students through the material, both because they felt that they lacked knowledge, and also possibly because they felt that they could not motivate their students properly, nor did they feel able to bridge the gaps between student ability and the literary materials given.

Interestingly, after the Tuncer and Kizildağ (2014) study was completed, the two literature courses for the pre-service teachers were changed to include more information about EFL teaching as it specifically relates to the teaching of literary works. This study shows the importance of providing literature-specific training for teachers along with instructional tools for promoting literary competence in the student body, as literature may not be motivating if it is not understood. The Tuncer and Kizildağ (2014) study, as with the observational studies, provides a black and white picture of what teachers do in the classroom and its potential effectiveness. What is not accounted for here is that some teachers may use literature despite the misgivings listed by the pre-service teachers, or the ways in which teachers mitigate the challenges of students who struggle with texts.

Kuze's (2015) study, like Tuncer and Kizildağ (2014), describes a positive relationship between students and literature. She surveyed 75 Japanese undergraduates in a Composition course where she had integrated British and American short stories. She found that the majority had a positive view of using literary materials, feeling that literature was enjoyable and helpful to enhance cultural appreciation. The eight students who had negative views of using literature felt that it was difficult and useless, but they accounted for a minority in the class. However, Kuze (2015) does not discuss the way in which these texts were taught. This study counters the views of Kheladi's (2013) respondents. Studying literature can be enjoyable and beneficial with an effective teaching structure and opportunity for student responses. While Kheladi's (2013) students were unconvinced about the benefit of literature, it is possible that what they found lacking was the teacher's approach rather than the texts themselves, as

discussed. In support of this hypothesis, their main recommendation was for the instructors to provide opportunities for them to take a more active role in the class. Tuncer and Kizildağ's (2014) pre-service teachers, on the other hand, largely felt that literature would be a valuable resource in their future classrooms. Kuze's (2015) students also enjoyed their literary exposure as well. The main benefits highlighted by these two groups were linguistic and cultural exposure in the target language.

2.8.6 Students' views at the secondary level

At the secondary level in Malaysia, Ghazali, Setia, Muthusamy, and Jusoff (2009) surveyed 110 secondary school students about their attitudes towards the literature in their EFL courses and their feelings about their teachers' teaching methods. Eighty-eight of the students (80%), enjoyed the short stories used in their classes. However, 77 of the students (70%) did not enjoy the poems assigned, as they found them challenging, and 68 students (61.8%) did not enjoy reading the novels used in their classes either. Eighty-eight (80%) of the students enjoyed reading about other cultures, though the majority felt that Malaysian texts were more comprehensible. The most popular themes for texts were detective and adventure stories. Many of the students admitted that they wished their level of English were higher and if it were, they would enjoy the literature more, with 78 students (70.9%) claiming that they had difficulties understanding the texts beyond basic comprehension.

In terms of activities, students felt that opportunities for group work and class discussion would be beneficial, particularly having the chance to express their opinions about the texts. They also expressed the desire to see film adaptations of the texts studied.

Students reported that most of the time spent on literature was of teachers explaining and providing notes, and they wished for more diversity in activities. By asking for more student-centred activities, the feedback from these students reflected the views described in Kheladi (2013), though the students in Ghazali et al (2009) had a significantly more positive view of literature overall.

Isa and Mahmud (2012) created a similar project on a larger scale, surveying 422 secondary school students in Malaysia about their views towards the use of literature in the English classes. Two hundred eighty-nine students (68.5%) had generally positive views towards literature, with 330 students (78.2%) stating that they felt studying literature helped them to be more aware of cultural differences, and 299 students (70.8%) feeling that the study of literature made them more tolerant. Three hundred and five of the students (72.1%) felt that studying literature helped them to be more creative, and students believed that learning literature enhances their creative skills, while 251 students (59.4%) felt that their critical thinking skills were also improved through literature study.

Although they held positive views about the principle of teaching literature, only slightly more than half of the students enjoyed the literature they studied in class. Two hundred fifty-one students (59.5%) enjoyed the short stories used in their classes, and 224 students (53.1%) enjoyed the novels. On the other hand, only 202 students (47.7%) enjoyed the poems. The Malaysian secondary school students wanted to study literature based on adolescent issues, mysteries, relationships and families, adventures, horror, and science fiction, and almost all of them—389 students (92.2%) wanted to study texts with an optimistic tone.

In Germany, Schmidt (forthcoming) surveyed 417 upper secondary school students in Bavaria about their attitudes towards the study of Shakespeare. Overall, students accepted that studying Shakespeare was beneficial, with 316 pupils (76%) fully agreeing with this statement, 38 students (9.1%) agreeing to a lesser degree, and only 37 students (8.9%) opposing it. The few who disagreed wanted more modern writers to be studied, felt Shakespeare was overly difficult, and did not feel that Shakespearean study was more beneficial than the study of other authors. Even though the students on a whole felt that Shakespeare was valuable, only 58 students (14%) were particularly interested in his works. Schmidt (forthcoming) summarized that student interest was directly related to a teacher's knowledge and approach to teaching. She felt that focus on the students and the text were both beneficial, and providing opportunities to perform Shakespeare's plays would be valuable and stimulate interest, but only if the teacher had experience with dramatic study or teaching.

Both the university and secondary school studies provide a picture of students who are open to the study of literature, but have particular opinions regarding the types of texts to study and the ways to engage with them. As the secondary studies show, the students surveyed appreciated the value of studying literature, but did not necessarily enjoy the particular texts studied in class. In Ghazali et al (2009) and Isa and Mahmud (2012), the students surveyed enjoyed studying literature, but preferred short stories or novels to poetry. As with the undergraduates in Tuncer and Kizildağ (2014) and Kuze (2015), the students in Isa and Mahmud (2012) identified a main benefit of studying literature as providing cultural exposure and teaching tolerance. As with Kheladi (2013), students took issue with the way the literature was studied and wanted a more active

role in the classroom. Again, the role of teacher as facilitator is raised as vital, with the necessity of the teacher balancing time spent lecturing and analysing the text with time spent offering students a chance to express themselves. It is not surprising that students want to study material which is relatable and actively engage with topics that interest them.

2.8.7 Teachers' views at the university level

At the university level, studies examining teachers' views have dealt either with their approach to literature or their confidence with using the material. In the UK, Gilroy (1995) interviewed 20 native English teachers of EFL at the university level in Scotland about their approach to the teaching of literature in their classes, as well as how often they used different types of texts. She found that many teachers were uncertain as to what types of texts were considered literature, though all of the respondents had used literature, as they understood it, at some point in their teaching. Seventeen of the 20 teachers had used literature because they enjoyed it personally, and 17 felt that their literature lessons had been successful. The interviewees felt the role of the teacher was very important in aiding student interpretation of the work studied, whether as a motivator, facilitator, or mediator between students' experiences and the material. They identified that the main purposes of using literature were to encourage further reading as well as in-class discussion. Seven of the instructors also felt that literature was important as a way to provide cultural exposure. While they enjoyed teaching literature and found value in it, they did not feel overall that additional training was required to use this material, and they felt that it was not that different from other textual resources.

Although they did not appear intimidated by literature, the interviewees often used it sparingly; in Gilroy's (1995) words, as "a filler activity, or an added extra" (pg. 10). Additionally, most of the texts the instructors described using were brief extracts of poems, short stories, or novels; they did not mention using longer works. More recently, Jones and Carter (2011) circulated a ten-question survey to 12 university-level English language instructors at one institution in the UK. There was strong agreement among the instructors that literature is a useful classroom resource and that literature can aid in the development of cultural awareness but also strong agreement that literature can be very difficult for learners. They thought, however, even considering the challenging nature of literature, that literature can still improve language awareness.

Mills (2011) used both a questionnaire and interviews to investigate the views of ten French doctoral students serving as Teaching Assistants and conducting Beginning and Intermediate level French classes which included literature at a U.S. university. Eight of the ten Teaching Assistants (TAs) felt their knowledge of how to teach literature came from observing their professors, though all ten students felt that other professors influenced their teaching. Of the eight TAs who taught texts in their classes, five focused only on comprehension, and three did not include any analytical discussions. Five felt they had received no feedback on their teaching of literature, and only two felt that they had received any feedback. Unsurprisingly, seven out of the ten felt unsure when teaching literature, and only three felt energized. Six of the TAs felt a lack of confidence using this material, though four felt they would be more competent in the future. Eight out of the ten TAs felt that gaining experience in teaching literature would improve their confidence, but only one felt that a course in the teaching of literature would be useful.

Mills (2011) gathered from the study that “although departments often make the assumption that training and experience teaching lower division courses serve as preparation for teaching advanced-level literature courses, this study revealed that few TAs believed that pedagogical skills acquired through teaching elementary and intermediate FL courses could easily transfer to literature course instruction” (Mills 2011, pg. 15). In other words, a division between language and literature courses persists, and the skills needed to teach language effectively are not exactly the same as teaching literature. Mills (2011) recommends that guidance in literary interpretation and an integration of texts in lower level courses would be beneficial in helping Teaching Assistants become more comfortable with this material.

Kheladi (2013), discussed in section 2.8.4, also interviewed three university English instructors in Algeria after distributing a questionnaire to undergraduate students. The teachers’ articulated goals for teaching literature were to promote language acquisition and cultural exposure, as well as to provide opportunities for enjoyment of the material, and two of them mentioned that they personally enjoyed teaching literature as well. That being said, two of the three instructors explained that, due to a lack of ability among their students, they often had to resort to teaching language when using literary texts. Their main approach to teaching literature was through lecturing and asking students questions about the text, though two of the instructors admitted that sometimes students were involved in creative responses to the texts such as role playing.

As with Tuncer and Kizildağ (2014), the main challenges identified by the instructors in Kheladi’s (2013) study were issues related to students, namely a lack of ability and motivation, though they also mentioned time constraints. Additionally, they felt pressure

to prepare students for examinations, which led to them spending more time providing pre-packaged interpretations of texts, either their own or the views of literary critics.

Alvstad and Castro (2009) took a different approach, as they were interested in teachers' goals for using literature rather than teachers' feelings about their training. As they wanted to investigate approaches to literature based on proposed curricula, Alvstad and Castro (2009) collected syllabi and questionnaire responses from Spanish teachers at Swedish universities to investigate the extent to which literature was chosen and what the teachers' justifications were for the use of literature in their classrooms. They found that teachers often hold high expectations for literature as containing both linguistic and cultural material. As Alvstad and Castro (2009) write "the predominant idea is that reading literary texts will allow students to learn vocabulary, grammar, as well as things about literature, culture, and society" (pg. 181).

Based on these studies, it seems to me that among teachers, literature is seen as a beneficial but challenging tool, both because learners may find it difficult, but also because the teachers may not feel as knowledgeable about teaching literature as they do about teaching language. The rift between language and literature courses (Barrette et al 2010) may serve to enhance this discomfort, as most foreign language instructors were trained to teach language courses, and only had exposure to literature when they were students themselves.

2.8.8 Teachers' views in language centres

Alemi and Pashmforoosh (2013) were inspired by Mills' (2011) study discussed in section 2.8.7, but solely used a questionnaire instead of a mixed method approach. They distributed the questionnaire to 61 EFL teachers at language centers in Iran to investigate their feelings of self-efficacy when teaching literature. While the teachers self-identified as being effective literature teachers, they felt challenged using this resource with struggling students, though they felt confident that they could provide alternative examples during literature lessons. This may be due to the fact that the teachers surveyed had little to no training in the teaching of literature, as in Mills (2011), but had an average of five or more years of language teaching experience, so if they were teaching literature through language, there was a high likelihood that they could draw on prior knowledge. The reasons given for discomfort with teaching literature by Tuncer and Kizildağ (2014), namely a lack of training, weak student ability, and time constraints, are relevant in the case of this study as well.

Similar views were expressed by the 44 teachers surveyed in Rezanejad et al (2015). When asked about their reasons for choosing not to use literature, the main categories were outcomes, the teachers themselves, and instructional issues. In terms of outcomes, teachers worried that studying literature would not actually improve students' abilities or understanding of it. Teachers largely felt this was the case because Iranian students had not been educated about the reading of literature. As far as the teachers themselves, they did not have a positive view of literature overall, and felt strongly that teachers' views of literature would influence the students positively or negatively depending on the teacher. Instructional issues raised were institute policies, time

provided in the curriculum, and materials available. Teachers highlighted the facts that there was limited time in the schedule and they did not have much choice in materials to bring into the classroom. The teachers in Alemi and Pashmforoosh (2013) were more optimistic than the teachers in Rezanejad et al (2015), but it is possible that the framing of the questions in the first study led teachers to be more optimistic than in the second. The picture provided by Alemi and Pashmforoosh (2013) is one of resourceful teachers persevering despite the realities of the situation, while the teachers in Rezanejad et al (2015) are wary due to the constraints of student ability and institute policies.

2.8.9 Teachers' views at the secondary level

Instead of looking at different approaches to the curriculum, Isa and Mahmud (2012) interviewed six secondary EFL teachers in Malaysia about their views of the literature curriculum after surveying the secondary school students. The teachers thought that the literature currently being taught was too difficult for the students, and felt that the literature currently assigned in the curriculum should be used in the upper levels only. They felt that locally written literature in English would be a better way to introduce the material to the students and prepare them for canonical works later on.

Suliman and Yunus (2014) also explored secondary English teachers' views in Malaysia, and distributed a questionnaire to 320 teachers, asking them about their attitudes toward the re-introduction of English literature to the Malaysian secondary school curriculum. While 230 teachers (59%) felt prepared to teach literature, 132 teachers (41%) did not feel ready. One hundred and eighty-three teachers (57%) noted that they had been trained in literature teaching, while 138 teachers (43%) had not

received any training. Teachers felt the most prepared to “use simple terms to explain what the story is about to students,” and least prepared to “interpret a text by looking at the language used by author” (Suliman and Yunus 2014, pg. 158). In terms of their proposed activities, most teachers planned to use comprehension questions, while only a few planned to use journal entries, as they felt students lacked the ability to express themselves clearly in writing. Despite mixed views regarding how prepared they felt to teach literature, 230 teachers (72%) were in favor of the use of English literature in their classes, as they felt it would aid in language acquisition. Suliman and Yunus (2014) interviewed 32 secondary English teachers in Malaysia who had not been involved in the survey as well. Even though they were in favour of teaching literature, most teachers noted that they disliked classics and wanted to teach contemporary works, as they felt these pieces would use language similar to that used in real life. This view echoes the findings in Isa and Mahmud (2012).

As discussed with Mills (2011) and Suliman and Yunus (2014) above, a teacher’s feelings of efficacy in teaching literature are directly related to the preparation h/she has received, with some teachers feeling overwhelmed due to a lack of training. In addition, national curricula may not match the ability level in a given classroom, resulting in further feelings of discomfort and confusion about how to approach the assigned materials. As Hall (2015b) mentions, struggling students may have difficulties even comprehending the words in the story, much less combining the words, the plot, and the deeper meaning of the text. In this case, it would seem highly likely that the teacher, naturally more comfortable with language study to begin with, would simply turn a

literature lesson into an opportunity for language study, leaving the literary elements out.

2.9 Textbook analysis

2.9.1 Analysis of French as a Foreign Language textbooks at the university level

While observing classrooms and enquiring about the views of students and teachers are all valuable methods for gaining a sense of the literary teaching environment, it is also essential to look at the resources available to see whether literature is provided as a resource, and how this resource is presented to teachers and students.

Although she did not look at English textbooks, Evaldt Pirolli's (2011) study is worthy of mention, as she looked at the place of literature in a wide range of elementary (which she refers to as A1), intermediate (which she refers to as A2), advanced intermediate (which she refers to as B1), and advanced (which she refers to as B2 and above) French as a Foreign Language textbooks used in Brazilian universities, encompassing 45 textbooks published between 1991 and 2010. She provides a useful framework for the analysis of literature in textbooks, and her breadth of investigation is impressive.

At the elementary level, there were 50 literary extracts among 17 books, accounting for 16.2% of all texts. Extracts were quite short, with the average length of slightly more than two-thirds of the page, accounting for 68 words. At the intermediate level, nine of the textbooks had literature out of the 18 analysed. There were 132 extracts among the nine books, accounting for 42.8% of all texts in the book. The average length was one page, accounting for 97 words. At the advanced intermediate and advanced levels, all

11 textbooks had literary activities. There were 126 extracts, accounting for 40.8% of all texts at these two levels. The average length was almost a page and a half, accounting for 166 words at the advanced intermediate, and 329 words at the advanced level.

Evaldt Pirolli (2011) found 148 different authors presented in the books, of which 119 authors were French (80.4%), seven (4.7%) were Belgian, six (4%) were Quebecois, and five (3.4%) were African. The range of publication dates have been presented in Table 2.5.

Table 2.5 Publication dates of literary texts in Evaldt Pirolli's (2011) study

Date of publication	Number of texts
Before 1900	51
1900-1949	57
1950-2000	150
2001-2010	33

As Table 2.5 shows, the majority of texts were published between 1950 and 2000. 50 of the texts were published between 1990 and 2000 alone. Table 2.6 shows the types of texts presented in the coursebooks at each level, which I have translated.

Table 2.6 Types of texts presented in Evaldt Pirolli's (2011) study (pgs. 59-60)

Type of Text	Elementary	Intermediate	Advanced Intermediate	Advanced
Excerpts of novels	17	58	36	12
Short stories	1	8	3	0
Fairytale	0	2	1	1
Fable	0	2	0	0
Poetry	25	43	28	5
Plays	5	11	12	4

As Table 2.6 shows, the main type of literary text presented in the textbooks was excerpts of novels, which accounted for 123 out of the 274 texts. Poetry was the second largest group, accounting for 101 texts. The least-used type of text was the fable.

Evaldt Pirolli (2011) also looked at the accompanying activities, but only with a subset of 35 of the texts rather than the entirety. She comes up with a variety of activities, but unfortunately does not explain or define the categories given. A variety of activities were found, with 12 productive tasks, and ten potentially passive activities. Overall, she found evidence of literature in the textbooks, with some increase in the amount of texts over the course of the progression into more advanced language ability. Regardless of ability level, however, novel excerpts formed the core type of literary texts in the textbooks.

2.9.2 Analysis of EFL textbooks at the university level

While Evaldt Pirolli (2011) was one of the few studies looking at literature in foreign language textbooks published for non-English courses, a couple of studies analysed EFL textbooks at the university level. Yildirim (2012) looked for literary texts and cultural material in beginner's and upper-intermediate textbooks from three different English textbook series used in Turkey. He found only three literary texts across the three beginner's books, but 84 literary texts at the upper-intermediate level. The upper-intermediate texts were largely adapted non-canonical works, but Yildirim (2012) does not go into detail as to the titles, origins, or publication dates of the texts. Gümüşok (2013) also looked at textbooks used in Turkey, analysing 22 books used at the university level, both currently and in the past, in order to see whether there had been a change in the amount of literary texts. Among the 16 currently used books, there were

only ten literary texts across the series, with one novel excerpt at the elementary level, four texts at the intermediate, four at the upper-intermediate, and one at the advanced level. Of the ten texts, eight were novel extracts and two were excerpts from short stories. However, among the six obsolete books, there were 40 literary texts across the levels, with six at the elementary level, seven at the intermediate level, 16 at the upper intermediate level, and ten at the advanced level. The older books also had more variety in terms of types of texts, with 17 pieces of novels or references to them, 14 poems, seven short stories or references to them, and two play excerpts or references to them, though 13 of the texts were summaries rather than authentic excerpts. Although literature was found in the older and current books as well, Gümüşok (2013) showed that there has been a significant decrease in the presence of literature in Turkish university EFL textbooks, while Yildirim (2012), as with Evaldt Pirolli (2011), showed an increase in literature's presence according to growth in language ability.

2.9.3 Analysis of EFL textbooks at the secondary level

At the secondary level, studies have been conducted in Norway, Palestine, Slovenia, and Japan. Fjellestad (2011) analysed four English textbooks used in secondary schools in Norway in order to investigate the presence of poetry, short stories, and novel extracts, as well as the activities designed based on the texts.

In the textbooks analysed, she found that about a third of the texts were literary, with 56 poems, 52 short stories, and 21 novel extracts. Of the activities based on the texts, more than a third were geared towards aesthetic response tasks, less than a third towards efferent reading, and slightly less than a third towards what Fjellestad (2011)

calls “New Criticism” tasks, i.e. tasks requiring rigorous textual analysis. The largest group of pre-reading tasks asked students to consider their own experiences, while the largest group of post-reading tasks asked students comprehension questions and details about the text.

Shrouf and Dwaik (2013) looked at the full primary and secondary series of *English for Palestine* in order to scrutinize the amount of literature in the textbooks as well as the activities designed to accompany them. During the primary years, there were 39 songs. At the middle school level, there were 15 poems, six short stories, and six songs. At the secondary level, however, there were far fewer literary texts, with nine poems, one short story, one novel excerpt, and one play excerpt. Heavily abridged and rewritten versions of George Eliot’s novel *Silas Marner* and William Shakespeare’s play *King Lear* were included in the textbooks for students in the upper years. The poems and the translation of a short story by Anton Chekhov were in their authentic forms, however.

In terms of activities, Shrouf and Dwaik (2013) found many activities designed to increase language acquisition and pronunciation. Activities asking students to analyse the texts and discuss them were also included, but neither group of tasks were calculated precisely. In terms of representation of the literary heritage of the English-speaking world, the authors found that poems were largely modern and originated in the UK, and they recommended a greater variety of time periods and countries of origin in order to provide greater exposure to the literary canon.

Another wide-ranging study was completed by Skela (2014), who analysed seven secondary school EFL coursebooks written for intermediate and upper-intermediate students used in Slovenia over the course of 70 years with the same intent as Gümüşok

(2013). There was a significant decline in the number of literary texts over time in this case as well. While the textbook from the 1950s had 28 texts, with 11 poems, eight novel excerpts, seven short story excerpts, and two play excerpts, the 2014 textbook only had three texts, with one short story and two poems. The average number of texts from 1950 to 2000 was 11 per book, while the average number of texts from 2001 to 2014 was four per book. Skela (2014) noted that although the contemporary books contained fewer direct excerpts of literary texts, there were references to literature in other reading materials in the textbooks. In Skela's (2014) words, "it seems that Maley's (1989b, pg. 59) statement that 'literature is back', and Gilroy and Parkinson's (1996, pg. 213) claim that 'now, in the "communicative" era, literature is back in favour' refer primarily to teacher resource books, readers or anthologies designed to complement course books rather than to course books themselves" (Skela 2014, pg. 131).

In Japan, Teranishi (2015) looked at the presence of literature across 28 textbooks for an English reading course in senior high schools. She found that only 61 of 496 units, about 12.3% across all textbooks analysed, use literary materials, and that the literature was consistently included as an optional extra, with the intent that it be read hurriedly, and often during students' personal time. She found that textbooks emphasized communicative activities and vocabulary study instead. This was also reflected in recent EFL publications in Japan. Very few pieces of English literature have been printed in Japan since 2009, and the publishers have instead focused on communicative and listening materials, as well as preparatory workbooks for the TOEIC and TOEFL examinations.

To sum up, across these studies, only Fjellestad's (2011) showed a marked presence of literary texts, while Shrouf and Dwaik's (2013) actually showed a decrease in the amount of texts over the course of language growth, though the complexity of the texts increased in the upper years of secondary school. Both Skela (2014) and Teranishi (2015) found, as Gümüşok (2013) did in Turkey, that there was a decrease in the presence of literature over time.

2.10 The research questions

Overall, the presence of literature offers great deal of potential for classroom activities, and different teacher-researchers have explored methods which have been successful in their classrooms. However, studies of students' views tell a different story. Although students by and large appreciate that literature should have a role in their language classes, they are dissatisfied with their teachers' approaches, which are often lecture-based and do not provide the opportunity for the students to play an active role. Teachers, on the other hand, tend to feel more comfortable as language teachers than literature teachers and, because of this, rely more on basic comprehension questions and linguistic study of literary texts due to a lack of training. Simultaneously, they may want literature study to accomplish a multitude of things and provide all the benefits outlined by the literary advocates at the same time, which may be time consuming and difficult to accomplish. The views of teachers may also be complicated by the fact that limited literary resources are provided in the textbooks, requiring that they find supplemental materials should they choose to use this type of text.

Although literature in EFL has been investigated through questionnaires, interviews, and textbook analysis in a variety of very different contexts, there have been no extensive studies of the use of English literature in French secondary schools to date. The only study with a similar scope, looking at the presence of foreign language teaching in France, is Afanas'Yeva (2012), who looked at the teaching of Russian in French secondary schools. She did not look at the presence of literature in the textbooks or general curricula, however, and her analysis of the textbooks was cursory and lacked a systematic framework for analysis. My study provides a new view of the teaching of English literature in French secondary schools. The view is intentionally broad, triangulating data from a large scale survey, interviews with teachers, and textbooks.

While discussions continue regarding the benefits of teaching literature in the English as a Foreign Language classroom (Kramsch 1993, Lazar 1994, Carter 2007, Paran 2008, Paran 2010, Hall 2015a), these discussions do not often extend to the secondary classroom, nor do they involve teachers' views about the difficulties involved with using literary texts. Paran (2008) discusses many different studies regarding the use of literature in the classroom and points out that most of the studies discussed are focused on university settings. He asserts that more work needs to be done at the secondary level, investigating both the question of whether literature is, in fact, used at that level, as well as what literature is used and how teachers view it as part of their curriculum. As I have shown in this chapter, the study of the secondary classroom has not been undertaken much, if at all. As the bulk of foreign language instruction occurs during secondary school (Paran 2008), this area needs to be explored further in order to see what methods of instruction and approaches to materials are used. This research will

attempt to begin that conversation by investigating the use of literature at secondary schools in France. It will provide insights as to whether the ongoing defense of literature is supported through classroom use as well as whether the opinions of the critics are voiced by teachers in determining whether to utilise this resource.

The goal of this study is to understand the role of literature used in secondary English classrooms in France and the views of teachers regarding its use. In order to receive such insights, it is important to survey teachers to gain a broad sense of their attitudes and choices, interview teachers directly to get a sense of their approaches, and to analyse the materials used to see the potential of what is readily available for the classroom.

My research questions are:

1. How frequently is literature of different genres taught in the English classroom in French secondary schools?

2. Which texts are used in the English classroom in French secondary schools?

3. What are teachers' attitudes towards teaching literature in the EFL classroom in France?

4. What approaches to the teaching of literature are used in French textbooks?

Pursuing a course of mixed methods research offered the greatest opportunity to gather information and address this area of inquiry. Dörnyei (2007) identifies two main goals of mixed methods research, writing that "in the first instance the goal is to achieve an elaborate and comprehensive understanding of a complex matter, looking at it from

different angles. The second purpose is the traditional goal of triangulation, namely to validate one's conclusion by presenting converging results obtained through different methods" (pg. 164). While it is difficult to claim the generalizability of this study, the goal of the questionnaire was to gain a broad sense of what different teachers do throughout France, and whether there was consistency in their attitudes and texts chosen. The purpose of the interviews was to gain a sense of why teachers choose to use or discard literature, and what they do in their classrooms. The intention of the analysis of textbooks was to see what resources were easily accessible to teachers and the presence of literature in the different units. What materials a teacher chooses to bring into his or her classroom is a complicated matter, depending on national policy as well as personal attitudes and approaches to teaching and the availability of resources, and using three methods of data collection attempted to probe this issue from multiple dimensions. Additionally, the hope was that by collecting multiple forms of data, one form of data would answer questions raised by another form and they would thus culminate in concrete answers to the research questions. Thus both of Dörnyei's (2007) goals for mixed method research have guided this study.

My research follows the empirical studies discussed in affirming the role of the teacher as important in literature lessons. I wanted to speak with teachers about their use of literature in the classroom, and in this way this thesis is influenced by Gilroy (1995), although my study has moved the locus of inquiry and seeks to further investigate the role of the English teacher in the foreign language classroom at the secondary level. My study is also influenced by Janssen and Rijlaarsdam (1996a), Evaldt Pirolli (2011), and Fjellestad (2011), as my goal is to gain an impression of the extent to which literature is

used on a country-wide scale in the secondary classroom in France, as well as discovering individual teachers' approaches to the use of literature in their classes through the combination of a questionnaire and analyses of classroom textbooks.

By asking four questions and gathering three different types of data, I hope to gain a deeper understanding of the use of literature in the English classroom in French secondary schools through triangulation. Quantitative and qualitative data were collected simultaneously, but analysed separately, and are presented separately in Chapters Three, Four, and Five. Chapter Six combines all three data forms in order to answer the main research questions, and Chapter Seven provides recommendations based on the findings.

CHAPTER 3: QUESTIONNAIRE

3.1 Introduction

Chapter Three reports on the purpose and design of the questionnaire and the data collected from it. I start by discussing the methodological issues that informed the construction of the questionnaire, and then describe the data collection procedures. I then present the findings, organized by year of study. I report on the frequency of different types of texts used, examples of texts used, overall genres, and origins provided. The analysis of general classes has been separated from *LELE*, also known as *Littérature étrangère en langue étrangère*, which is the literature in a foreign language course taken by students in the Literature track of general studies during *Première* and *Terminale* (see description of the *LELE* course in section 1.4.3). After sharing the results of the survey by class, the goals and general attitudes towards literature identified by the teachers are discussed. The conclusion of the chapter then summarizes the findings.

3.2 Methodological issues

3.2.1 The purpose of the questionnaire

The questionnaire was designed to gain information about the frequency of literature taught in English classes at the upper secondary level and the types of literature taught in English classes. Through analysis, this data sheds light on teachers' attitudes towards teaching literature as it asked them for their frequency of use of this resource and their general goals when teaching literature, as well as whether they enjoy teaching

literature more than other texts. Dörnyei and Taguchi (2010, pg. 5) identify three categories of information that can be gathered through a questionnaire:

- Facts: demographic data such as gender, location, and years of experience teaching
- Behaviours: what people do
- Attitudes: what people think, believe and value

The questionnaire followed Dörnyei and Taguchi (2010) in seeking information about teachers' personal backgrounds (i.e. "facts"), what literature they use in their classrooms (i.e. "behaviours"), and how they feel about the use of literature (i.e. "attitudes"). My main aim was to discover how much literature was taught in the secondary school classroom in France. I also hoped to gain insights into whether certain types of literature were more popular to teach than others and, if literature was not taught particularly often, the reasons for the choice to use other texts or the choice not to use texts at all.

The issues addressed in the questionnaire were:

1. In a secondary class where literature is most often taught, how often is it used?
2. What are some examples of literary texts that secondary teachers use in the secondary classroom?
3. What are the national origins of the literature that is taught?
4. Do secondary teachers find teaching literature to be more challenging than teaching other texts?
5. What are secondary teachers' general goals when teaching literature?
6. Do secondary teachers have preferences toward certain types of literary texts?

7. What are some of the secondary teachers' favourite texts to teach, and why are they their favourites?

3.2.2 Questionnaire design

There were three main considerations I took into account when devising the questionnaire. Firstly, I wanted to make sure that it was as accessible for teachers as possible. Secondly, I wanted to make sure that I was gaining as much information as I could about the teaching of literature in individual classes, as I would not be conducting classroom observations during my study. Thirdly, I wanted to avoid fatiguing teachers as they filled out the questionnaire.

I also took sample size into account. When using a questionnaire, the objective is to get as many responses as possible so that data could be generalizable. I hoped for a few hundred responses, and as I was primarily planning to analyse the data using descriptive statistics, a larger sample size, while beneficial, would not be necessary. Another issue I considered was the range of the Likert scale, and I debated whether to use a five-point or a four-point Likert scale. A four-point Likert scale was ultimately chosen so as to require teachers to decide whether they agreed or disagreed rather than hovering around a neutral "three." Garland (1991, pg. 70) claims that removing the neutral option from a Likert scale can minimize the respondent's "desire to please" the researcher.

The questionnaire was piloted on three separate occasions. It was first piloted in person with five teachers of other foreign languages in one school in the United States so as to gain a general sense of whether the questionnaire was too long and what additional

material would be useful to know. It was then revised and piloted by email with five teachers of English at French schools outside of France to see whether the questionnaire was applicable to the French context. Changes were then made once more, and it was piloted a third time in person with four English teachers in and around a large city in France. The pilot groups were small at each stage, but responses were consistent with each other at each stage, so I was confident that the questionnaire was ready by its third piloting. Additionally, as I wanted to conduct a large scale study, I did not want to ask for too many responses for a pilot as I feared this would greatly deplete the number of teachers who would be available to complete the final version.

The questionnaire underwent several revisions as I considered multiple issues, including:

- The amount of demographic information to collect and, in particular, whether regional differences should be considered.
- How many classes to ask for detailed information about.
- How many open-ended questions to use, and whether to pair them with multiple-choice questions. I found that it made more sense to ask questions about frequency using the multiple-choice model and then to ask for examples using open-ended questions. The additional questions about favourite texts and reasons for teaching them were added to the final version as it would provide an opportunity for teachers to reflect on their teaching and provide a sense of personal colour to the data.
- Deciding on the number of options to include in terms of frequency of use on multiple-choice questions. I wanted to provide enough options so that one could realistically fit the teacher's use without fatiguing them with choices. By and large,

the six to eight options I provided, which ranged from “every class” to not using the type of text at all, seemed reasonable, although a few teachers noted that they taught literature in units over the course of the year, focusing on poetry in one term, extracts of novels in a second, and plays in a third. For these teachers, my questions regarding frequency did not provide an accurate picture of their overall use. However, this criticism was not raised in any of the pilots and was only mentioned a few times during data collection in an explanation of why the teacher skipped questions about frequency of use.

- Linguistic choices regarding the questions. I worked in tandem with a teacher at the Alliance Française in Washington, D.C. so as to translate my questionnaire into French and ensure that native French teachers of English would find the questions easy to understand. I believed that distributing the questionnaire in French would make teachers more likely to complete the questionnaire and show my respect for the French language and culture.

The questionnaire focuses on the frequency of literature taught, the range of literature taught, and the reasons for teaching certain texts. In order to gain access to these three areas of information, a combination of multiple choice questions (22 questions, or 37%), Likert-scale statements (15 statements, or 25%), and open-ended questions (23 questions, or 38%) was used. Open-ended questions often followed multiple-choice questions, so teachers had the opportunity to provide examples of literary texts and reasons for their use.

The questionnaire (see Appendix A for the French version and Appendix B for the English version) consists of 40 multi-step questions, so there are 60 questions in all. The first ten (Section One of the questionnaire) are demographic. They focus on:

- the teacher's gender
- the teacher's amount of time spent in English-speaking countries
- whether the teacher has received any particular training in the teaching of literature
- which diplomas the teacher has received
- the number of years the teacher has taught English
- whether the teacher taught in an urban or rural area
- which classes the teacher taught that year

The next 23 questions (provided in Section Two of the questionnaire) ask for the teacher to provide specific information about the class in which they use literature most often. The questions focus on:

- the number of students in the class
- the number of hours the class meets per week
- the frequency of textbook use
- the frequency of extract of novel, whole novel, short story, poetry, and play use
- examples of literary texts used
- national origins of texts used
- genres of texts used

Section Three contains 15 Likert-scale statements regarding preferences towards teaching different types of literature and general goals for the use of literature. There

are also ten questions regarding favourite texts to teach, and the final two questions ask for additional information regarding the teaching of literature as well as any reasons for not teaching it at all.

3.2.3 Data collection

Between April and July 2014, I collected a total of 267 responses. Potential respondents were contacted in two ways. Firstly, there were contacts of my supervisor. Secondly, I sent out a letter in French to school principals in schools throughout the country (see Appendix C), using the directory of the *Ministère de l'Éducation Nationale de L'Enseignement Supérieur et de la Recherche* in which to find schools and their email addresses. The letter requested that principals circulate my call for participants among interested teachers and included the link to the online form where the questionnaire was housed. In the majority of cases, I received no direct response from the principal and did not know that my letter was successful until I saw that my overall total number of responses had risen. Overall, 1430 schools were contacted. Interested teachers then completed the questionnaire online through Google Docs.

While I met my expectations of having more than 200 responses, I recognize that this response rate is likely one percent or less of the total population of English teachers in French secondary schools. Responses were numbered in order of arrival, and organized into different groups based on which classes the teachers chose to describe as well as teachers' years of experience. It might have been beneficial to be able to have a random sample, but I had the challenge of being a rather unknown entity in France, so I cast as wide a net as possible, writing to schools throughout the country. In

this way, I had a self-selected sample. Unfortunately, I am unable to estimate the response rate, lacking information about how many English teachers work in French secondary schools overall as well as how many teachers responded per school contacted.

After collection, the questionnaire data were analysed using descriptive statistics for the numerical data, and content analysis for the open-ended questions. As Dörnyei and Taguchi (2010) write, descriptive statistics can provide a concise way of sharing the data that has been collected, but it speaks only to the sample that has been gathered and is not generalizable to the greater population. As my study uses a convenience sample of teachers who volunteered to participate, I appreciate that my sample may not be generalizable to the overall population of secondary school English teachers in France.

Using content analysis for the open-ended questions, I counted the different texts named by teachers. Then, as Boyatzis (1998) and Saldaña (2013) recommend, I found patterns in their open responses of why they teach or choose not to teach literature. After coding the number of incidences where different justifications were given for the teachers' actions, frequency tables were created which aggregated the data.

3.2.4 Factors affecting the quantity and quality of responses

The quantity and quality of responses were affected by a few factors. In terms of quantity, the time of year in which the questionnaire were sent is a potential factor. In France, secondary school classes generally conclude during the first week of June, so it

is possible that principals who were contacted towards the end of May were less likely to forward the letter on, assuming that teachers were too busy to complete it. I did, however, receive 63 responses (23%) during the last week of classes, as opposed to 20 responses (7%) during the month of April, so it is possible that the month was not a significant factor.

In terms of the quality of data and analysis, responses were affected by whether the respondent answered all of the questions. The reasons for missing data provided by Cheema (2014, pgs. 487-8) provide confirmation for my thought process on how best to address this issue. He writes that "reasons for missing data include the inapplicability of a certain question to the respondent or the inability of the respondent to answer a question." When information about specific items is omitted, Cheema (2014) refers to this as "item nonresponse," and notes that this issue cannot be addressed by weighting the rest of the data provided. Cheema (2014) notes that the use of zeros is adequate in certain circumstances but not others. He writes that

"The replacement of missing data with zeroes makes conceptual sense in very specific circumstances, for example, when dealing with missing achievement scores where a missing value can be reasonably assumed to occur because the respondent did not know the correct answer. However, this method produces biased parameter estimates whenever other reasons (e.g., anxiety or fatigue in the preceding example) are responsible for the occurrence of missing data" (McKnight, McKnight, Sidani and Figueredo 2007 in Cheema 2014).

Some of the respondents noted in their comments that they do not structure the teaching of literature in their courses on a weekly or monthly basis, and instead focus

on one text over the course of a term as a justification for leaving answers about the use of certain types of texts blank. Others did not directly address this issue.

Newman (2014) advises the use of all available data from surveys and critiques the use of listwise deletion in social science studies. He argues that this form of deletion is not theoretically justifiable. In addition, censoring data which has been provided by consenting participants may also be unethical (Rosenthal 1994 in Newman 2014). He also writes that listwise deletion also results in “inferential error” and a skewing of overall effect, and should be avoided (Newman 2014, pg. 384). In taking on the advice of both Cheema (2014) and Newman (2014), zeroes have been used so as to keep the data and sample sizes intact. Incidences of non-response, when they occur, have been noted in the data presentation.

Although there were 40 multi-step questions, it is possible that the last seven questions, regarding favourite texts and additional information, were seen as optional. 221 respondents (83%) left at least one of the last seven questions blank, with 80 of them (30%) leaving the last two questions blank. It is possible that respondents did not have favourite texts or additional information to share about the role of literature in their teaching, but it is also possible that they were fatigued after answering 33 questions (48 altogether including multi-step questions). While information about favourite texts would have been helpful, it did not change the data regarding frequency of use, general attitudes or goals. 64 respondents (24%) left one or more of the first 18 questions (i.e. the demographic questions in Section 1) blank but only 45 respondents (17%) left one or more of the Likert-scale statements (i.e. the questions in Section 3) blank. Teachers may have left one or more of the first 33 questions blank because they were skimming

the questions on the online form or because they did not feel qualified to respond to a Likert-scale statement due to the fact that they did not teach a certain type of text.

3.2.5 Respondent profiles

The following information was gathered from the demographic section of the questionnaire, summarised below.

- Sex: 220 respondents (82%) were female and 47 (18%) were male.
- 21 respondents (8%) were born or raised in an English-speaking country.
- 82 respondents (31%) studied or received an academic certification from an English-speaking country.
- 99 respondents (37%) claimed that they had received training in the teaching of literature. Table 3.1 summarises that training.

Table 3.1 Training in the teaching of literature as reported by respondents

Training received	Number of respondents	Percentage of total
Secondary	1	0.04%
University	81	30%
Teaching certification	21	8%
Professional Development	20	7%

As Table 3.1 shows, the majority of training reported was through university or postgraduate coursework, with minimal instruction as part of preparation for licensing examinations or professional development courses. It is possible that one of the respondents interpreted this question to apply to any exposure to literature as opposed to strictly being trained in how to use it in the classroom, which would account for the single mention of training at the secondary level.

- Qualifications: Two-thirds of the respondents reported having at least a Bachelor's degree. Degree attainment is summarised in Table 3.2 below. As the table shows, the respondents were a highly educated group. Overall, 56% had completed some form of postgraduate study.

Table 3.2 Degrees received as reported by respondents

Degree received	Number of respondents	Percentage of total
License	177	66%
Maîtrise	115	43%
Master	45	17%
DEA	24	9%
Doctorate	7	3%
Other	23	9%

- Teaching certification: 206 respondents (77%) reported having passed the CAPES, the basic teaching certification in France, while 59 (22%) had passed the *Agrégation* examination, which provides advanced certification, additional pay, and a reduction in teaching hours.
- Location: 197 respondents (74%) taught in urban schools while 65 (24%) taught in rural schools.
- Years of teaching experience: The respondents were a highly experienced group, as Table 3.3 shows below, with 185 respondents (69%) having had 12 or more years of experience and 109 respondents (41%) with more than 20 years.

Table 3.3 Years of teaching experience as reported by respondents

Years of experience	Number of respondents	Percentage of total
0-3	20	7%
4-7	27	10%
8-11	35	13%
12-15	35	13%
16-20	41	15%
More than 20	109	41%
Total	267	100%

- Classes and sections taught: Respondents largely reported teaching multiple year groups and sections, with many teachers teaching up to five or six classes. Table 3.4 shows the overlap in teaching responsibilities, while Table 3.5 shows the different sections of *Première* and *Terminale* taught by the respondents.

Table 3.4 Classes taught as reported by respondents

Class taught	Number of respondents	Percentage of total
Seconde	227	85%
Première	237	89%
Terminale	229	86%

Table 3.5 Sections of *Première* and *Terminale* taught as reported by respondents

Section taught	Number of respondents	Percentage of total
Première S	140	52%
Première ES	97	36%
Première L	107	40%
Première L *LELE*	83	31%
Terminale S	133	50%
Terminale ES	98	37%
Terminale L	119	45%
Terminale L *LELE*	95	36%
Other	102	38%

As Tables 3.4 and 3.5 show, there was a great deal of overlap in the courses taught. A slight majority of teachers taught *Première*. More respondents taught the *Première*

science and literary sections and the *Terminale* science and literary sections than the economics section for either year or the *LELE* course for either year.

3.3 Goals and attitudes

While goals and attitudes are addressed in the latter half of the questionnaire, it makes sense to discuss them at the beginning of this chapter, as these elements inform the decisions teachers make about what to teach and why. Questions 19 to 33 provided statements regarding general goals for teaching literature and preferences for different types of text. For these questions, respondents have been grouped by years of experience teaching so as to see whether attitudes change over time.

As was discussed previously in Section 3.2.5, respondents were highly experienced, with 69% of them having over 12 years of experience.

3.3.1 Goals

Questions 19 to 22 ask the respondents whether their goal when teaching literature is to make students more aware of English language culture and social issues, as well as whether their goal is to make students grow as individuals and gain English language skills. These questions followed Janssen and Rijlaarsdam (1996b), who asked similar questions of Dutch language teachers in their country-wide survey. As explained in section 3.2.2, respondents in my study were provided with a four-item Likert scale with which to respond to these statements. One was labeled “strongly disagree” and four was labeled “strongly agree.”

While the goals of the teachers were initially analyzed by experience band, there were no significant differences across years of experience. As a result, aggregating the group provides the clearest sense of how the teachers felt about the different items. Table 3.6 shows the aggregated response of the whole sample to questions regarding their goals when teaching literature. Data from the whole group has been aggregated for overall goals, preferences, and attitudes. Figures D.1, D.2, D.3, and D.4 showing the responses of teachers by years of experience can be found in Appendix D.

Table 3.6 Goals of teaching literature for whole sample (N=267)

Goals	Mean (st. dev)	Median	Mode
Cultural exposure through literature	3.54 (0.68)	4	4
Exposure to social issues through literature	2.80 (0.98)	3	3
Student growth through literature	3.25 (0.86)	3	4
Language acquisition through literature	3.32 (0.78)	3	4

As Table 3.6 shows, the respondents feel very strongly that the goal of teaching literature is to provide cultural exposure. While the mean is a 3.54, both the median and mode are four, which correlates to “strongly agree.” Language acquisition is also seen as a goal of teaching literature. While the mean is slightly lower at 3.32, and the median is a three, which correlates to “agree,” the most common recorded response is a four as well. As the means of these items show, there is a big difference between the views of the teachers on using literature for cultural exposure, language acquisition, and personal growth, and their views on using it for discussing social issues. This is the only item where the mean is under three, and there is a difference of 0.45 between it and the next lowest item. Although the median and mode are both “agree” at a three, the mean

is a 2.80, which puts this response between “disagree” and “agree”. Interestingly, the standard deviation here is the largest of all items.

3.3.2 Attitudes

Questions 23-33 provided statements about preferences towards short stories, poetry, novels, excerpts of novels and plays. For questions 23-27, respondents were asked whether they preferred these texts to non-literary ones. For questions 28-32, respondents were asked whether they found certain types of literary texts to be more challenging than non-literary texts. Question 33 asked whether they would use more literature with their classes if time allowed. As stated in the previous section, responses have been aggregated to show the responses of the whole group. Figures D.5, D.6, D.7, D.8, and D.9, which show the responses of teachers by years of experiences, can be found in Appendix D.

Table 3.7 Preferences toward teaching certain types of texts for whole sample (N=267)

Preferences	Mean (st. dev)	Median	Mode
Prefer teaching short stories	2.52 (1.04)	3	3
Prefer teaching poetry	1.92 (0.99)	2	1
Prefer teaching plays	2.27 (1.03)	2	2
Prefer teaching whole novels	2.61 (1.09)	3	3
Prefer teaching novel extracts	2.96 (1.00)	3	4

As Table 3.7 shows, views towards teaching novel extracts and poetry are extremely polarized. Poetry is the least preferred type of text to teach, with a mean of 1.92, which fits between “strongly disagree” and “disagree.” The median is a two (disagree), but the most commonly recorded response is a one (strongly disagree). Plays are similarly

unpopular to poetry, with the second lowest mean of 2.27, and both median and mode at two, or “disagree.” In contrast, novel extracts are the most popular type of text to teach. The mean is a 2.96, while the median is a three (agree), and the most commonly recorded response is a four (strongly agree). In terms of the other types of texts, whole novels and short stories are seen as reasonably enjoyable, with medians and modes of three.

Table 3.8 shows attitudes towards type of text. While Table 3.7 records the responses to questions regarding whether the teacher prefers to teach a certain type of literary text as opposed to a non-literary text, Table 3.8 records the responses to questions regarding whether a certain type of literary text poses a greater challenge than a non-literary text.

Table 3.8 Attitudes toward different types of literary texts for whole sample (N=267)

Attitudes	Mean (st. dev)	Median	Mode
Find teaching short stories to be a challenge	2.72 (1.09)	3	3
Find teaching poetry to be a challenge	3.34 (0.99)	4	4
Find teaching plays to be a challenge	3.05 (1.01)	3	4
Find teaching whole novels to be a challenge	2.56 (1.08)	3	2
Find teaching novel extracts to be a challenge	3.12 (0.99)	3	4

Surprisingly, even though teachers much prefer teaching short stories to teaching poetry, they find them to be of a similar level of difficulty when used in the classroom, and find them both to be more of a challenge than other types of literary texts. Poetry is seen as the most challenging text, with strong levels of agreement as recorded by the

median and the mode both being four (strongly agree), and the mean as 3.34. Novel extracts are seen as the second most challenging type of text, with a mean of 3.12 and the most common response as a four. Interestingly, whole novels are seen as the least challenging of the texts to teach, with a mean response of 2.56, and the most commonly recorded response of a two, or “disagree.”

3.4 Comments about the teaching of literature

Teachers were provided with open response questions asking them for additional comments about their use of literature as well as reasons that literature was not taught. These comments have been brought to the beginning of the chapter as they provide some justifications for the goals and attitudes previously shared in Section 3.3. They will also provide a context for the choices teachers make about how much time to spend on different texts and which texts to use.

3.4.1 Reasons literature was not taught

Only 45 teachers (17%) answered this question. They provided a few different justifications as to why they did not teach literature, but the most popular reasons were that it did not fit into their syllabi (19 responses), they had limited time (13 responses), and that they had weak students or students who were not particularly literary (13 responses). Respondent 38 combines both issues of the syllabus and student ability.

R 38: Students at the professional secondary school have very mixed abilities and some are very weak. It is necessary to provide them with the kind of documents they would encounter abroad (articles, advertisements, letters, etc.)

Literature is a personal choice used to improve their cultural awareness.

[*Les élèves de lycée pro sont très hétérogènes, certains en grande difficulté. Il faut donc proposer des documents au plus près de ce qu'ils fréquenteraient à l'étranger: des articles, des notices d'appareils, des publicités, des lettres...*

La littérature est un choix personnel pour compléter leur culture.]

Respondent 55 touches on the issue of time, both the limited amount of time allotted to the study of English and the amount of time required to teach literature.

R 55: We do not have many hours at the secondary level (around three hours per week in *Seconde* and two in *Terminale*. It is necessary to try to do everything in a very limited amount of time. Literature takes a long time to teach. It is important to take the time, but it is a rare luxury.

[*Nous n'avons pas beaucoup d'heures de cours en lycée (entre 3 heures en seconde et 2 heures en terminale, par semaine). Il faut essayer de tout faire en très peu de temps. La littérature est longue en terme d'enseignement. Il faut prendre son temps et c'est un luxe rare.*]

A few teachers also noted that they were not trained in literature themselves, so felt unprepared or disinterested in teaching it.

3.4.2 Additional information about the teaching of literature

164 teachers (61%) responded to this question. Their responses have been categorized and are presented in Table 3.9. Note that certain responses contained multiple themes.

Table 3.9 Responses to open question asking for additional information

Category	Number of Respondents	Percentage of respondents (N=164)
Students	53	32.3%
Time	48	29.3%
Approach	39	23.8%
Personal taste	39	23.8%
Curriculum	21	12.8%
Lit is marginalized	11	6.7%
Poetry	9	5.5%
Lack of training	7	4.3%
Textbooks	6	3.7%

Most responses focused on complaints about students and the amount of time allotted to English courses, although there were also many comments about the teacher's approach to literature and the fact that they taught literature because they had a personal affinity for it. While similar issues were raised in responses to the previous question, in this case it seems that while teachers take these issues into account, they forge ahead regardless.

Comments about students accounted for 32.3% of all responses to this question, and 40 of the comments, or 75.5% of this category, were complaints about lack of ability or motivation. Respondents 12 and 14 illustrate this group. Respondent 12 claims that students lack the critical thinking skills needed in order to effectively analyse a text. Respondent 14 says that students dislike reading and find it to be a challenge.

R 12: There is an enormous problem found in teaching literature: students have no critical skills and cannot conceive of a comparison or a narrator. It would be necessary to spend more time working between French and English to improve the teaching of English literature in a clear way.

[*L'enseignement de la littérature rencontre néanmoins un énorme problème : le bagage critique inexistant des élèves qui ne conçoivent pas ce qu'est une comparaison ou un narrateur. Il faudrait augmenter la transversalité entre français et anglais pour les amener à se saisir de la littérature anglaise de manière plus éclairée.]*

R 14: The teaching of literature is not easy today because many students that I teach do not read either in English or their mother tongue. When they encounter a long text, they have a tendency to refuse to participate.

[L'enseignement de la littérature n'est pas facile aujourd'hui car beaucoup des élèves à qui j'enseigne ne lisent pas, ni en anglais ni même dans leur langue maternelle. Quand ils voient un texte un peu long, ils ont tendance à refuser l'activité.]

Comments about limited time accounted for 29.3% of all responses. The Ministry of Education documents describing the reform did not explain that an hour would be cut from the weekly schedule, taking English lessons from an average of three hours a week to two, nor that the *LELE* course would only meet for 1.5 hours per week. Teachers uniformly felt that there was too little time to accomplish the ambitious curriculum for both the general and *LELE* courses. Respondent 19 illustrates this group when she writes that the limited time makes it difficult to teach literature, even though

she enjoys this resource. Respondent 22 also takes up the theme of frustration with the time allotted.

R 19: With only two and a half hours to teach English in the general classes, and with students of different ability, it is difficult to include much literature, and very frustrating for me as a teacher, because I love literature.

[Avec seulement 2 heures et demi d'enseignement en anglais dans les classes non littéraires, et des niveaux hétérogènes, il est compliqué d'inclure beaucoup de littérature dans les cours, ce qui est très frustrant pour moi en tant qu'enseignante (car j'adore la littérature).]

R 22: The French educational system allows for less and less time to acquire knowledge. Because we have too few hours with each class, we must be content with surveying texts, which is frustrating for the teacher and the students.

[*Le système éducatif français permet de moins en moins d'approfondir les connaissances. Comme nous avons peu d'heures avec chaque classe, nous devons nous contenter de survoler les oeuvres, ce qui est frustrant pour le professeur et les élèves.*]

The third largest group of responses, accounting for 23.8% of the total, address the teachers' approach to teaching literature. Within this group, 12 responses, or 37.5% of the responses in this group address using film adaptations to support literary study, while eight responses, or 20.5% of the responses in this group, address the teacher's view that the goal of teaching literature is to provide cultural exposure. Respondent 92 discusses using film adaptations to make students interested in the texts, while

Respondent 245 writes that literary study exposes students to both language and culture.

R 92: You forgot in your survey the role of film adaptations in different works studied. It is a tool to hook the students. I often put them on without subtitles.

[*Vous oubliez dans votre enquête le rôle des adaptations pour le cinéma des différentes œuvres étudiées: c'est un moyen ""d'accrocher"" les élèves. On les projette en VO (souvent non sous-titrée)*.]

R 245: The teaching of literature is essential to understand a language and a foreign culture; how it is part of the legacy of a country of the language that is taught. For my part, I take great pleasure in discovering, with my students, extracts of literature which are classic or less classic. It is necessary when teaching for the teacher to enjoy it so as to interest the students.

[L'enseignement de la littérature est essentiel pour appréhender une langue et une culture étrangère puisque cela fait partie du patrimoine du pays de la langue que l'on enseigne. J'ai pour ma part un grand plaisir à faire découvrir à mes élèves des extraits littéraires classiques ou moins classiques.

D'autre part, il est nécessaire que cet enseignement plaise à l'enseignant pour emporter l'adhésion des élèves.]

The fourth group, also accounting for 23.8% of the total, addresses teachers' personal feelings about literature. As this was a self-selected sample of teachers, it is unsurprising that the people who responded had a largely positive view of literature, as their interest is likely to be what influenced them to fill out the questionnaire.

Respondent 86 illustrates this group when she writes that literature has the ability to provoke an emotional response in the students and allows them to discover things about the human soul.

R 86: It is important to sensitize students to writing and awaken the emotional and aesthetic response that literature can provoke. It is also necessary for them to discover that literature enriches the knowledge of the human soul that everyone can find or discover in a literary work.

[Il est important de sensibiliser les élèves au travail d'écriture que montrent les textes et de les éveiller aux émotion esthétiques que la littérature procure. Par ailleurs, il faut leur faire découvrir que la littérature enrichit la connaissance de l'âme humaine, et que chacun se trouve, ou se découvre, dans une œuvre littéraire.]

Other responses, accounting for 32.9%, discussed a range of issues, from describing the constraints of the curriculum and the educational reform generally and the way in which literature has become marginalized (32 responses), to confessing a lack of personal training in the use of literature and wishing that more training existed (seven responses), and complaining about the lack of literary resources available in the textbooks (six responses). Overall, this group of teachers enjoy literature and wish they had more occasion to use it, but feel frustrated by the national curriculum and hours allotted to English in the weekly schedule.

3.5 Teaching preferences by class

The following presentation of data from the first half of the questionnaire serves to illustrate the literature choices of teachers in *Seconde*, *Première*, *Terminale*, and *LELE*. In the questionnaire, teachers were asked to choose the class in which they used literature most often in order to provide information regarding the types of texts used, the frequency of their use, and examples of texts taught. Table 3.10 shows the different classes chosen.

Table 3.10 Class years and sections chosen by respondents

Class year and section chosen	**Number of respondents**	**Percentage of total**
Seconde	11	4%
Première generale	41	15%
Première other	11	4%
Terminale generale	48	18%
Terminale other	10	4%
LELE	120	45%
Undefined	26	10%
Total	267	100%

Most described the *LELE* course (45%), while (33%) described *Première* or *Terminale* classes, in particular the science, economics or literary sections (referred to as general courses). Another 8% described technical or professional sections. Further analysis is given of each year and section in the following sections. Note that *LELE* is a two-year course offered over the *Première* and *Terminale* school years. As the course covers the same curriculum over the two year period, and teachers did not specify whether they were teaching *LELE* year one or year two, responses for this course have been aggregated.

3.5.1 Textbook use across classes

In general, textbooks were rarely used by the teachers who responded to the questionnaire. Table 3.11 shows textbook use by year.

Table 3.11 Textbook use across classes

	Every class	**Once a week**	**Every other week**	**More than once a month**	**Once a month**	**Less than once a month**	**Once a term**	**Less than once a term**	**Did not use**	**Did not respond**
Seconde (n=11)	2	1				2			5	1
Première generale (n=41)	4	5	4		6	6			15	1
Première other (n=11)	1				2					8
Terminale generale (n=48)	7	6	3		3	9			19	1
Terminale other (n=10)				3						7
LELE (n=120)	9	8	8			10	15		67	3
Undefined (n=26)	3	3	1		2	2			9	6
Total	26	23	16	3	13	29	15	0	115	27

As Table 3.11 shows, the largest group of respondents, 115 teachers (45%), choose to disregard the textbooks completely. Fifteen teachers (6%) use them only once per term; 29 (11%) use them between once a month and once a term. Only 68 (25%) use them more than once per month. This includes the 26 teachers (10%) who use the textbooks every class.

The most frequently used textbooks in the general and undefined classes were the *Meeting Point* series published by Hatier and used by 23 of the respondents (16%), and

the *New Bridges* series, published by Nathan and used by 17 of the respondents (12%). The most frequently used textbooks in the *LELE* course were *Discovering Literature*, which was published by Nathan and used by 24 of the respondents (20%), and *Password Literature*, which was published by Didier and used by 13 of the respondents (11%). (For a full table listing all of the textbooks used, see Table D.1 in Appendix D.)

The next sections report on the frequency and types of literature taught in each class.

3.5.2 Literature teaching in *Seconde*

Only 11 respondents (4%) chose to report on their *Seconde* classes. These teachers had an average of 26 students per class and had three hours of class each week.

Table 3.12 shows the types and frequency of literature taught in the *Seconde* classes.

Table 3.12 Types and frequency of literature taught in *Seconde*

	Every class	More than once a month	Once a month	Less than once a month	Once a term	Less than once a term	Did not use	Did not respond
Poetry					1	1	8	1
Extracts of novels		2	1	1	2	2	2	1
Short stories	1				2	3	4	1

As Table 3.12 shows, the most frequently taught text is the novel extract, with eight of the teachers (73%) using them. Short stories were used by six of the teachers (54%). Poetry was only used by two of the teachers (18%). Whole novels and plays were not mentioned at all.

After reporting on the types of texts used, teachers were asked to list two or three of the texts that they taught. Table 3.13 lists the novel extracts mentioned by teachers of *Seconde*. All texts mentioned have been listed.

Table 3.13 Novel extracts mentioned by *Seconde* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
The Sherlock Holmes series	Sir Arthur Conan Doyle	1880-1914	UK	1
The Curious Incident of the Dog in the Night-Time	Mark Haddon	2003	UK	1
It's Superman	Tom de Haven	2005	U.S.	1
'Til Death	Ed McBain	1959	U.S.	1
The Other Side of Truth	Beverly Naidoo	2000	UK	1
Follow the Rabbit-Proof Fence	Doris Pilkington	1996	Australia	1
Tell Me Who to Kill	Ian Rankin	2003	UK	1
The *Harry Potter* series	J.K. Rowling	1997-2007	UK	1
Midnight's Children	Salman Rushdie	1981	UK	1
Of Mice and Men	John Steinbeck	1937	U.S.	1
Dracula	Bram Stoker	1897	Ireland	1
The Adrian Mole series	Sue Townsend	1982-2009	UK	1
Q and A	Svarup Vikas	2005	India	1

As Table 3.13 shows, no extract is particularly popular among the respondents. In terms of chronological spread, four were from the first few years of the 21st century, five are from the latter part of the 20th century and four are from earlier in the 20th century. Seven of the texts are British in origin, while three are from the U.S. Only one, *Q and A* by Svarup Vikas, comes from a non-Western country, India, although Salman Rushdie was originally from India as well. Although novel extracts are used more than other

types of literary texts, only three of the teachers (27%) used them on a monthly basis, while four teachers (36%) used them between one and three times per year.

In terms of short stories, five respondents (45%) used short stories once a term or less, while four respondents (36%) did not use them at all. The short stories mentioned are provided in Table 3.14. All texts mentioned have been listed.

Table 3.14 Short stories mentioned by *Seconde* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
“The Last Question”	Isaac Asimov	1956	U.S.	1
“Sure Thing”	Isaac Asimov	1977	U.S.	1
“The Rememberer”	Aimee Bender	1997	U.S.	1
“The Pedestrian”	Ray Bradbury	1951	U.S.	1
“Dying Time”	William J. Caunitz	1996	U.S.	1
“The Landlady”	Roald Dahl	1959	UK	1
“Little Red Riding Hood”	Roald Dahl	1982	UK	1
“The Adventure of the Three Students”	Arthur Conan Doyle	1904	UK	1
“Death by Scrabble”	Charlie Fish	2005	UK	1
“I Spy”	Graham Greene	1930	UK	1

As Table 3.14 shows, no story is particularly popular among the respondents, though two different stories by Isaac Asimov and Roald Dahl were used. In terms of chronological spread, stories tend towards the contemporary, with eight short stories (80%) coming from the latter half of the 20th century or early 21st century. In terms of origins, stories are evenly split between American and British authors.

Poetry was only used a few times over the course of the year. The poetry mentioned is shared in Table 3.15. All texts mentioned have been listed.

Table 3.15 Poetry mentioned by *Seconde* teachers

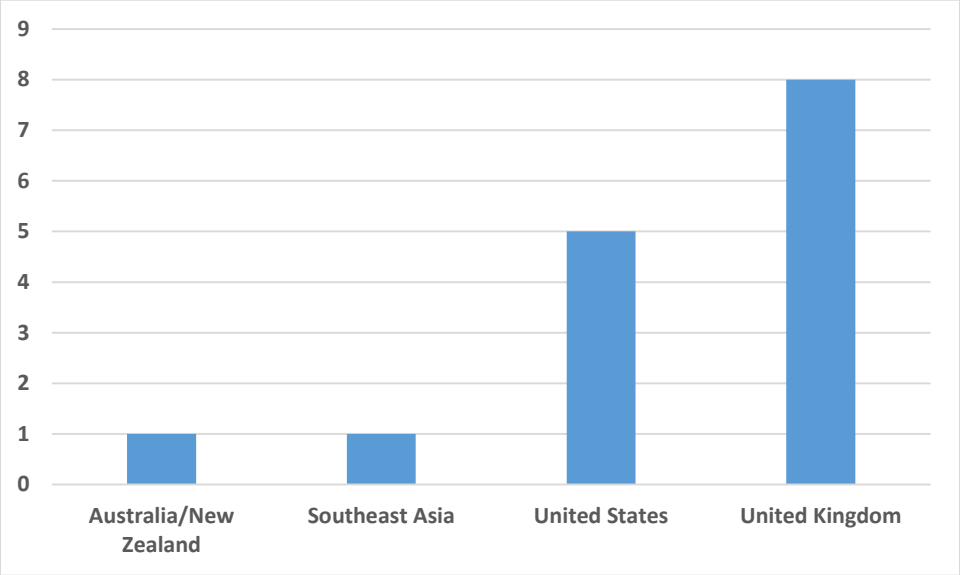
Title	Author	Year of Publication	Country of origin	Number of respondents
“Funeral Blues”	W.H. Auden	1938	UK	1
“She Walks in Beauty”	George Gordon Byron	1814	UK	1
“The New, Fast, Automatic Daffodils”	Adrian Henri	1967	UK	1
“Tonight at Noon”	Adrian Henri	1967	UK	1
“Motorway”	Roger McGough	1967	UK	1
“I Wandered Lonely as a Cloud”	William Wordsworth	1807	UK	1

Of the six poems mentioned, four poems (67%) come from the 20th century. All of the poems are by British poets—even W.H. Auden, who had U.S. citizenship, was British as well.

Origins of literature taught

Respondents were then asked to provide the origins of the literature they taught in their classes. Their responses are shown in Figure 3.1.

Figure 3.1 Origins of literature taught in *Seconde* classes

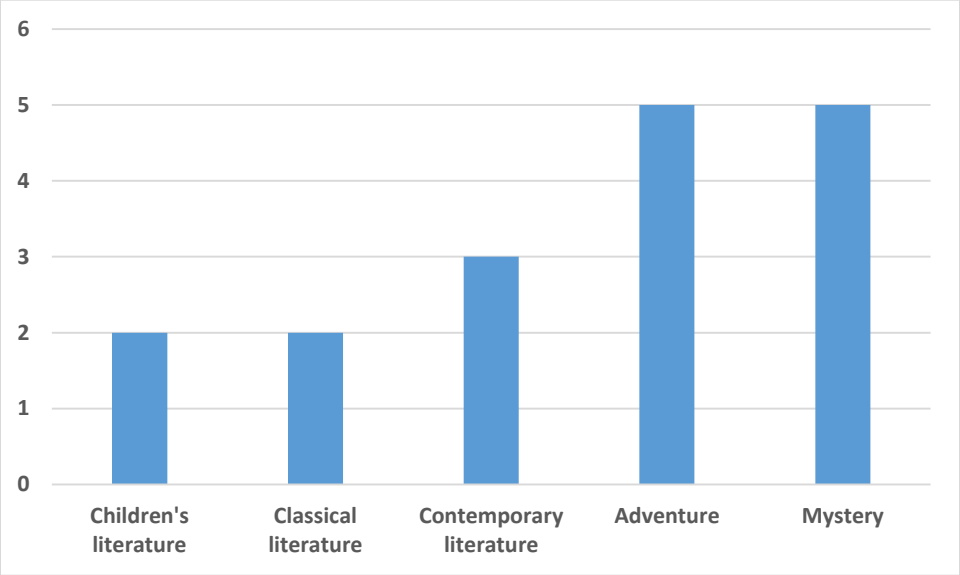


As Figure 3.1 shows, teachers report teaching literature that was published in the United Kingdom most often, with seven texts mentioned. The U.S. comes in second with six mentions. The popularity of texts from these two countries is consistent with the texts teachers listed in the survey.

Genres of literature taught

Respondents were then asked to provide the genres of the literature they taught in their classes. Their responses are shown in Figure 3.2.

Figure 3.2 Genres of texts taught in *Seconde* classes



Adventure and mystery were the two genres most frequently mentioned by the teachers, with five mentions each. Multiple novel extracts that could fit into the mystery genre were listed, but fewer adventurous texts were provided. Although contemporary literature was only mentioned by three different teachers in response to this question, in fact ten different texts published within the last 30 years were named in response to the questions about specific types of texts.

Overall, teachers chose to teach extracts of novels over other types of literary texts. The texts mentioned were contemporary, with the majority having been published between 1950 and 2000. By and large, the texts originated in either the U.S. or the UK.

3.5.3 Literature teaching in *Première generale*

The 41 respondents (15%) who chose to describe the general *Première* courses (Economics, Science and Literary sections) had an average of 25 students per class and an average of two hours per week of class time.

Table 3.16 shows the types and frequency of literature taught in *Première generale* classes.

Table 3.16 Types and frequency of literature taught in *Première generale*

	Every class	Once a week	Every other week	More than once a month	Once a month	Less than once a month	Once a term	Less than once a term	Did not use	Did not respond
Poetry	0	0	1	0	1	0	2	10	26	1
Novels	0	0	0	6	0	0	6	5	22	2
Extracts of novels	0	0	0	8	9	3	10	5	4	2
Plays	0	0	0	1	0	0	5	6		29
Short stories	0	0	1	0	3	0	7	5	23	2

As Table 3.16 shows, the most frequently taught text type is the novel extract, with 35 of the teachers (85%) using them. Novels were used by 17 teachers (41%), while short stories were used by 16 of the teachers (39%). Poetry was only used by 14 teachers (34%), and plays were used by 12 (29%).

After reporting on the types of texts used, teachers were asked to list two or three of the texts that they taught. Table 3.17 lists some of the novel extracts mentioned by teachers of *Première generale*. The extracts given here include texts mentioned by more than one teacher. The full list of 45 texts mentioned can be found in Table D.2 in Appendix D.

Table 3.17 Novel extracts mentioned by *Première generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
The Picture of Dorian Gray	Oscar Wilde	1891	Ireland	5
Brave New World	Aldous Huxley	1932	UK	4
On the Road	Jack Kerouac	1957	U.S.	4
1984	George Orwell	1949	UK	4
Dracula	Bram Stoker	1897	Ireland	3
Bridget Jones' Diary	Helen Fielding	1996	UK	2
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	2
Animal Farm	George Orwell	1945	UK	2
The Last Don	Mario Puzo	1996	U.S.	2
Frankenstein	Mary Shelley	1818	UK	2
The Strange Case of Dr. Jekyll and Mr. Hyde	Robert Louis Stevenson	1886	UK	2

As Table 3.17 shows, a range of novel excerpts were taught, with Oscar Wilde's *The Picture of Dorian Gray* being the most popular, with five users, followed by Aldous Huxley's *Brave New World*, Jack Kerouac's *On the Road*, and George Orwell's *1984*, with four users each. Seven were published in the 20th century and four were published in the 19th century. Forty-five novel extracts were mentioned altogether, with the largest group of texts (24) coming from the latter half of the 20th century. Ten texts came from the 1800s, and the early 1900s and 21st century had seven texts each. In terms of geographic spread, origins centred on the UK and the U.S. There were 22 mentions of texts published in the UK and 15 mentions of texts from the U.S. There were also four texts from Ireland and three from Canada.

Respondents were then asked whether they taught a full novel in *Première*. Fourteen responded that they did while 26 responded that they did not. There was diversity in the chronological spread, with five novels from the 1800s, four from the early 1900s, and

three from the last 12 years. Of the novels chosen, only George Orwell's *Animal Farm* was taught by more than one teacher, but even in this case, it was only mentioned by two teachers. The full list of 14 novels can be found in Table D.3 in Appendix D.

In terms of short stories, a fairly wide range were taught as well. The texts mentioned by more than one teacher have been provided in Table 3.18.

Table 3.18 Short stories mentioned by *Première generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
"Desiree's Baby"	Kate Chopin	1893	U.S.	3
"The Landlady"	Roald Dahl	1959	UK	3
"Lamb to the Slaughter"	Roald Dahl	1953	UK	2
"The Tell-Tale Heart"	Edgar Allen Poe	1843	U.S.	2

As Table 3.18 shows, Kate Chopin's story "Desiree's Baby" and Roald Dahl's story "The Landlady" were both mentioned by three different teachers. Roald Dahl's story "Lamb to the Slaughter" and Edgar Allan Poe's story "The Tell-Tale Heart" were both mentioned by two different teachers. The other short stories mentioned were only mentioned once, and the full list of 24 short stories can be found in Table D.4 in Appendix D. The largest group of them, ten, were published in the latter half of the 20th century. Eight were published between 1900 and 1950, four were published in the 1800s, and two were published in the past 20 years. In terms of geographical spread, the main countries were the U.S. and the UK. 13 short stories were published in the U.S. and seven were published in the UK.

Turning to poems mentioned by the teachers, Table 3.19 lists the poems mentioned by more than one respondent.

Table 3.19 Poetry mentioned by *Première generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
"Invictus"	William Ernest Henley	1888	UK	2
"The New Colossus"	Emma Lazarus	1883	U.S.	2
"I Wandered Lonely as a Cloud"	William Wordsworth	1790	UK	2

As Table 3.19 shows, "Invictus" by William Ernest Henley, "The New Colossus" by Emma Lazarus, and "I Wandered Lonely as a Cloud" by William Wordsworth were each mentioned by two different teachers. The rest of the poems were mentioned by one teacher each, and the full list of poems can be found in Table D.5 in Appendix D. Altogether, 14 poems were mentioned. Six were published between 1900 and 1950, the latter half of the 20th century as well as the 1800s had three mentions each, and two came from the 1700s. In terms of origins, seven came from the UK, and seven came from the U.S. Interestingly, the only Canadian poem, "In Flanders Field," by John McRae, is about Canada's involvement in WWI on the British side.

As far as plays, the ones mentioned by more than one teacher have been compiled in Table 3.20. All ten plays mentioned can be found in Table D.6 in Appendix D.

Table 3.20 Plays mentioned by *Première generale* teachers

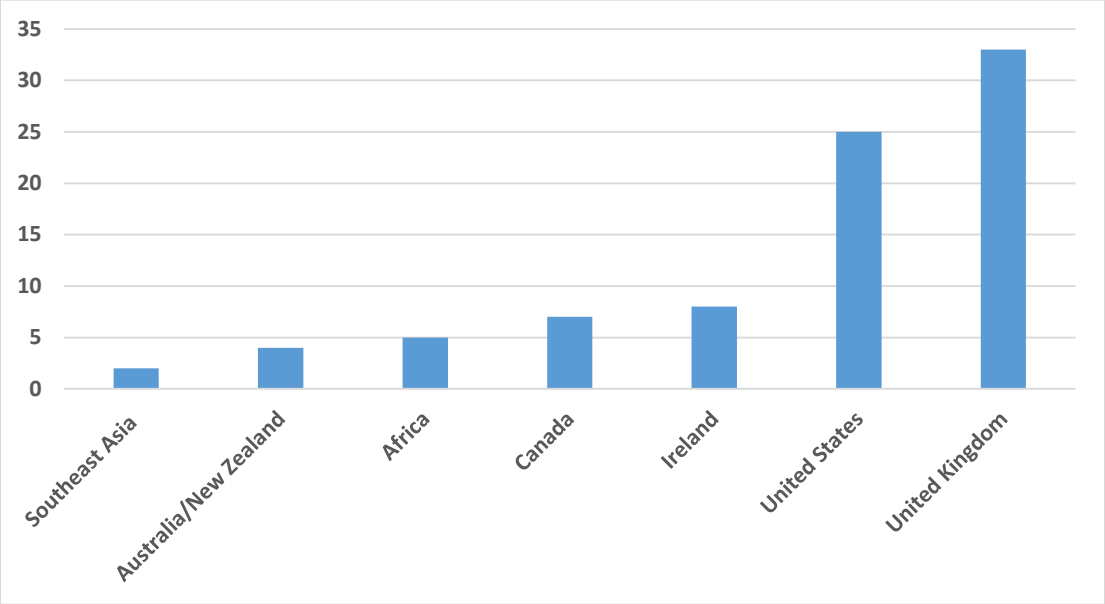
Title	Author	Year of publication	Country of origin	Number of respondents
Romeo and Juliet	William Shakespeare	1595	UK	4
Hamlet	William Shakespeare	1603	UK	3
Othello	William Shakespeare	1604	UK	2
The Glass Menagerie	Tennessee Williams	1944	U.S.	2

Of the plays mentioned, six were by Shakespeare. Three different Shakespearean plays were mentioned by nine respondents, with *Romeo and Juliet* and *Hamlet* being chosen by four and three respondents respectively. In terms of chronological spread, the six Shakespearean plays were published in the 17th century or before, three plays came from the 1900s-1950s, and one was published in the latter half of the 20th century. The choice of 16th century theatrical works stands in sharp contrast to the historical ranges of the other types of texts chosen, as noted in the discussions around Tables 3.16 through 3.19, but perhaps it does not come as much of a surprise, as Shakespeare's works have found many contemporary audiences around the world (Schmidt forthcoming). Seven of the plays were published in the UK, with three plays from the U.S. Two were written by Tennessee Williams, and the other was by Arthur Miller.

Origins of literature taught

Respondents were then asked to provide the origins of the literature they taught in their classes. Their responses are shown in Figure 3.3.

Figure 3.3 Origins of literature taught in *Première generale* classes

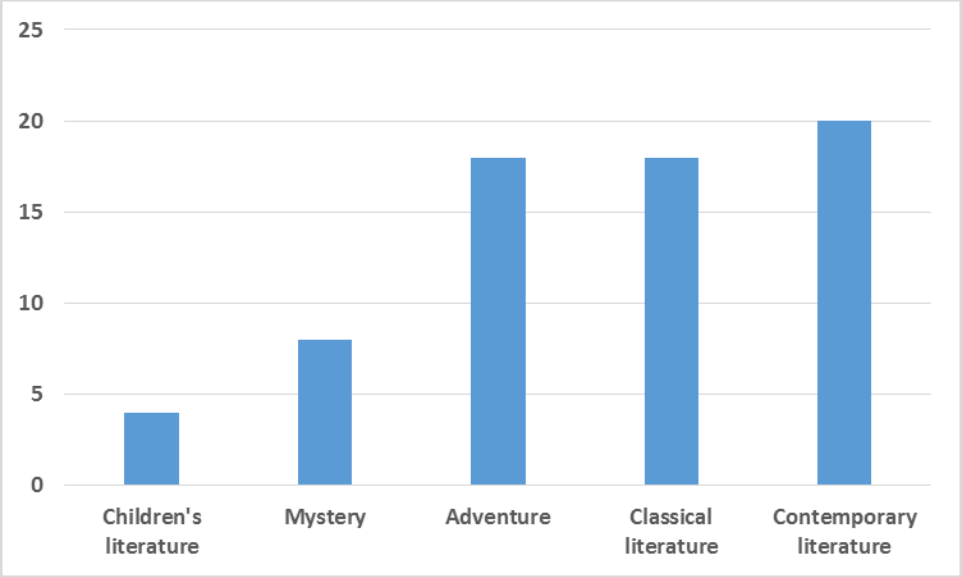


As Figure 3.3 shows, the respondents report that British literature was most widely used, with literature from the U.S. coming in second. Considering that, when asked, respondents tended to give sample texts from these two countries, it is interesting to find a bit of heterogeneity among the responses.

Genres of literature taught

Respondents were then asked to provide the genres of the literature they taught in their classes. Their responses are shown in Figure 3.4.

Figure 3.4 Genres of literature taught in *Première generale* classes



It may come as a surprise that contemporary literature is listed as more common than classical literature, but it is possible that respondents viewed literature from the mid-to-late 20th century as well as the 21st century as contemporary, as the time period was not specified.

Overall, the majority of novel extracts, short stories, and poems came from the 1900s-1950s, while the majority of plays came from the 17th century. Countries of origin were weighted heavily towards the U.S. and the UK.

3.5.4 Literature teaching in *Première* other

The 11 respondents who have been categorized as "*Première* other" chose to describe elective courses, specialty courses, or English classes in the technical or vocational sections. Table 3.21 summarizes the classes chosen in this category.

Table 3.21 Categories of classes described as *Première* other

Type of class chosen	Number of respondents
Elective course	5
Professional sections	4
Technical sections	1
Special English course in the International Baccalaureate section	1

As Table 3.21 shows, elective courses and professional courses were the ones most frequently chosen in this category, with five and four respondents respectively. They had an average of 24 students in their classes, and an average of three hours per week of class.

Table 3.22 shows the types and frequency of literature taught in the *Première* other classes.

Table 3.22 Types and frequency of literature taught in *Première* other

	Every class	Once a week	More than once a month	Once a month	Less than once a month	Once a term	Less than once a term	Did not use	Did not respond
Poetry	1	1	0	0	0	1	2	6	0
Novels	2	1	0	0	0	0	0	0	8
Extracts of novels	4	1	0	0	0	2	0	4	0
Plays	1	0	0	0	0	0	2	8	0
Short stories	0	0	0	0	1	1	4	5	0

As Table 3.22 shows, novel extracts were the most commonly used type of text, with seven respondents (64%) using them, and four (36% of the total respondents) using them every class. Short stories were used by six respondents (55%), but only a few times per year. Poetry was used by five respondents (45%), but three of these five

respondents (27%) only used them a few times per year. Whole novels and plays were used by three teachers each (27% for each type of text). Whole novels were used with greater frequency than every other type of text aside from novel extracts, with all respondents who reported using them doing so on a weekly or bi-monthly basis. One respondent used plays each class, but the other two who reported using them did so only a few times per year.

After reporting on the types of texts used, teachers were asked to list two or three of the texts that they taught. Table 3.23 lists some of the novel extracts mentioned by teachers of *Première* other. The extracts given here include texts mentioned by more than one teacher. The full list of 20 texts mentioned can be found in Table D.7 in Appendix D.

Table 3.23 Novel extracts mentioned by *Première* other teachers

Title	Author	Year of publication	Country of origin	Number of respondents
Pride and Prejudice	Jane Austen	1813	UK	2
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	2
On the Road	Jack Kerouac	1957	U.S.	2
Follow the Rabbit-Proof Fence	Doris Pilkington	1996	Australia	2

There were no clear favourites, although Jane Austen's *Pride and Prejudice*, F. Scott Fitzgerald's *The Great Gatsby*, Jack Kerouac's *On the Road*, and Doris Pilkington's *Follow the Rabbit-Proof Fence* were all taught by two respondents each. In terms of chronological spread, a range of novel excerpts were used. Six were published in the last 15 years, five each in the early and mid-to-late 20th century, and four were published in the 1800s. In terms of country of origin, 11 are from the U.S. while six are from the UK.

Respondents were asked whether they used a whole novel in their class. Three responded that they did while eight responded that they did not. Novels mentioned can be found in Table 3.24. All novels mentioned have been listed.

Table 3.24 Novels mentioned by *Première* other teachers

Title	Author	Year of publication	Country of origin	Number of respondents
Regeneration	Pat Barker	1991	UK	1
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	1
Shadow	Michael Morpurgo	2011	UK	1
Of Mice and Men	John Steinbeck	1937	U.S.	1
Flush	Virginia Woolf	1933	UK	1

The novels used were either written in the early 1900s or in the past 25 years. Three of the five novels were written before 1950. Three were published in the UK, while the other two were published in the U.S.

In terms of short stories, the six respondents who noted that they use them mentioned eight different texts, which are shown in Table 3.25. All texts have been listed, as none were mentioned by more than one teacher.

Table 3.25 Short stories mentioned by *Première* other teachers

Title	Author	Year of publication	Country of origin	Number of respondents
"A Change of Heart"	Jeffrey Archer	2000	UK	1
"I, Robot"	Isaac Asimov	1950	U.S.	1
“Mr. Jones”	Truman Capote	1980	U.S.	1
“Desiree’s Baby”	Kate Chopin	1893	U.S.	1
"Lamb to the Slaughter"	Roald Dahl	1953	UK	1
“The Birds”	Daphne Du Maurier	1952	UK	1
“The Bridegroom”	Ha Jin	2000	U.S.	1
"An Arrangement in Black and White"	Dorothy Parker	1927	U.S.	1

Of the short stories mentioned, only three were published in the last 35 years. Another four were published in the early to mid-20th century, and “Desiree’s Baby” was published in the late 1800s. In terms of geographic spread, five were published in the U.S. and three were published in the UK.

Respondents were then asked to list two to three poems they used. Their answers are shown in Table 3.26. All poems mentioned have been listed.

Table 3.26 Poetry mentioned by *Première* other teachers

Title	Author	Year of publication	Country of origin	Number of respondents
"Still I Rise"	Maya Angelou	1978	U.S.	1
Songs of Innocence and Experience	William Blake	1789	UK	1
"Kubla Khan"	Samuel Taylor Coleridge	1816	UK	1
"The Road Not Taken"	Robert Frost	1916	U.S.	1
"Invictus"	William Ernest Henley	1888	UK	1
"Strange Fruit"	Abe Meeropol	1937	U.S.	1
"The Rape of the Lock"	Alexander Pope	1717	UK	1
"From a Railway Carriage"	Robert Louis Stevenson	1913	UK	1
"Spring and All"	William Carlos Williams	1923	U.S.	1

As Table 3.26 shows, five of the poems used (56%) are over a century old, and only one of the poems was written in the past 40 years. All of the poems are by canonical poets, and five of the nine are by British poets. The other four are by poets from the U.S.

Respondents were also asked whether they used excerpts of plays in class. Four responded that they did and seven responded that they did not. Their responses are shown in Table 3.27. All texts mentioned have been listed, as only one was mentioned by more than one teacher.

Table 3.27 Excerpts of plays mentioned by Première other teachers

Title	Author	Year of publication	Country of origin	Number of respondents
Macbeth	William Shakespeare	1606	UK	2
Dracula	Anonymous	2000s	UK	1
My Fair Lady	Alan Jay Lerner	1956	U.S.	1
A Midsummer Night's Dream	William Shakespeare	1596	UK	1

As in the *Première generale* classes, Shakespeare is popular, with respondents using *A Midsummer Night's Dream* and *Macbeth*. Another respondent studied *Dracula*, which was performed by a visiting theatre company, and a final respondent studied *My Fair Lady*, possibly in connection with the film adaptation of the musical.

As far as the few teachers who mention studying whole plays, the list of texts mentioned is provided in Table 3.28. All texts mentioned have been listed.

Table 3.28 Whole plays mentioned by *Première* other teachers

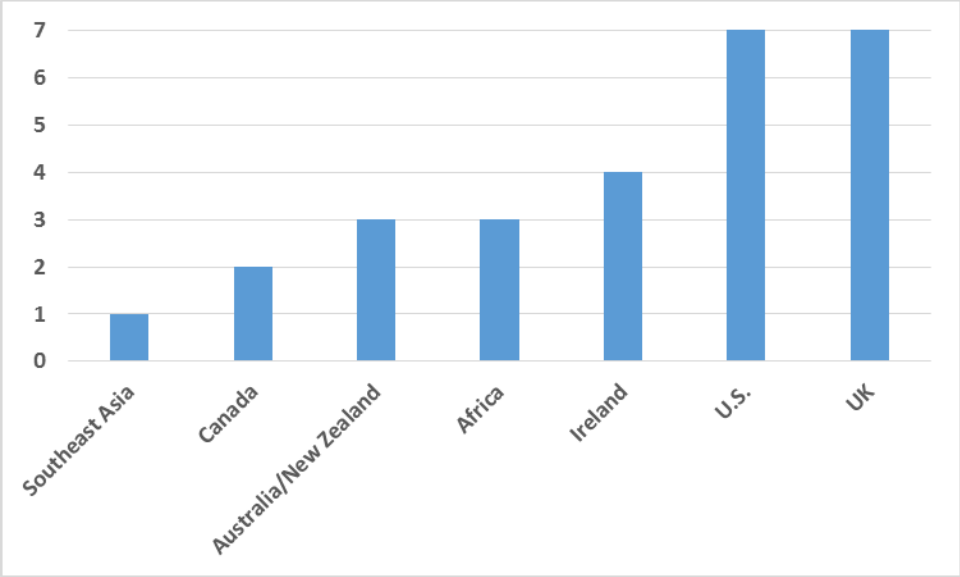
Title	Author	Year of publication	Country of origin	Number of respondents
A View From the Bridge	Arthur Miller	1956	U.S.	1
The Homecoming	Harold Pinter	1965	UK	1
King Lear	William Shakespeare	1623	UK	1
Macbeth	William Shakespeare	1606	UK	1
Twelfth Night	William Shakespeare	1623	UK	1

William Shakespeare continues to be used, with three mentions of his work. The other two plays mentioned are fairly modern, as they come from the mid-20th century. As two teachers responded that they used whole plays more than once a month and one responded that they used whole plays less than once per term, this could mean that a play was studied for a full term, while other texts were used over the course of the rest of the year.

Origins of literature taught

Respondents were then asked to provide the origins of the literature they taught in their classes. Their responses are shown in Figure 3.5.

Figure 3.5 Origins of texts taught in *Première* other classes

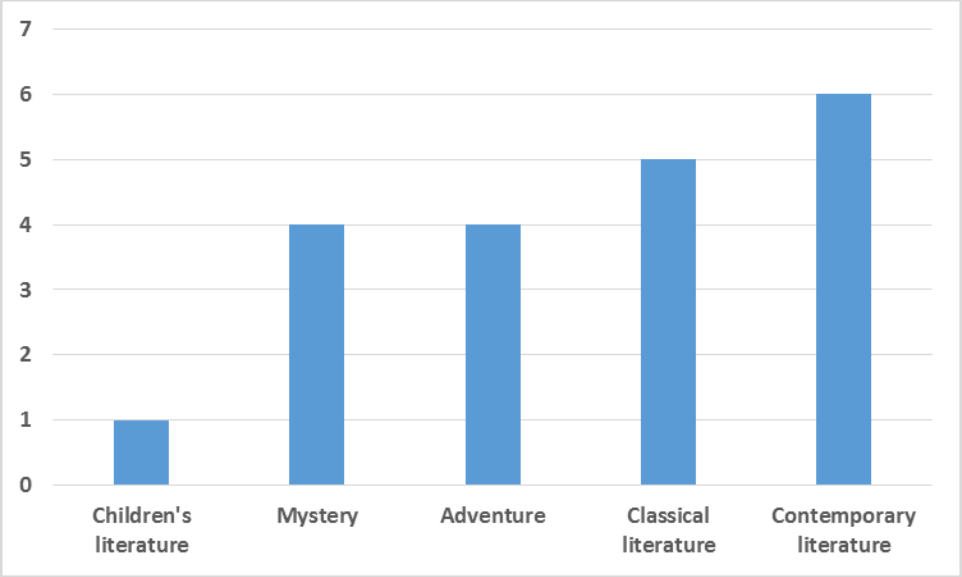


As Figure 3.5 shows, texts from the U.S. and UK were used more often than texts from other countries or regions. This was consistent with *Première generale* classes.

Genres of literature taught

Respondents were asked to list what genres of texts they used in their classes. Their responses are shown in Figure 3.6.

Figure 3.6 Genres of literature taught in *Première* other classes



As with the *Première generale* classes, contemporary literature is selected slightly more often than classical literature, although this did not bear out in the texts given by the respondents. Mystery and adventure were also popular genres, while children's literature was used rarely.

Overall, while novel excerpts and short stories tended to be contemporary, poetry and plays tended to be classical, i.e. from the 19th century or earlier. As discussed previously, the countries of origin were mainly the U.S. or the UK.

3.5.5 Literature teaching in *Terminale generale*

The 48 respondents (18%) who chose to describe the *Terminale generale* courses (Economics, Science and Literary sections) had an average of 23 students per class, and two hours per week of class time. Table 3.29 shows the types and frequency of literature taught in the *Terminale generale* classes.

Table 3.29 Types and frequency of literature taught in *Terminale generale*

	Every class	Once a week	Every other week	More than once a month	Once a month	Less than once a month	Once a term	Less than once a term	Did not use	Did not respond
Poetry	0	0	0	0	2	2	5	20	19	0
Novels	0	0	0	0	2	0	1	1	0	44
Extracts of novels	0	0	0	22	11	3	5	3	2	4
Plays	0	0	0	5	1	0	8	13	17	4
Short stories	0	0	0	0	3	4	7	12	21	1

As Table 3.29 shows, novel extracts are the most frequently utilized type of literary text, with 44 respondents (92%) using them, and 33 (69%) using them at least once per month or more. Poetry was used by 29 respondents (60%), but 20 (42%) used them less than three times per year. Plays were used by 28 respondents (58%), but with a similar lack of frequency to poetry, as 13 respondents (27%) used them less than three times per year. Short stories were used by 26 (54%) of the respondents, with 12 (25%) using them less than three times per year. Novels were only used by four of the respondents (8%). Two used them once per month, and two used them once per term or less.

Respondents were then asked to list two to three texts that they used in their classes. The excerpts of novels mentioned by more than one teacher are given in Table 3.30. The complete list of the 65 novel extracts mentioned can be found in Table D.8 in Appendix D.

Table 3.30 Novel extracts mentioned by *Terminale generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
1984	George Orwell	1949	UK	3
My Sister's Keeper	Jodi Picoult	2004	U.S.	3
The Grapes of Wrath	John Steinbeck	1939	U.S.	3
Brick Lane	Monica Ali	2003	UK	2
Jane Eyre	Charlotte Brontë	1847	UK	2
Great Expectations	Charles Dickens	1860	UK	2
Bridget Jones's Diary	Helen Fielding	1996	UK	2
The Lord of the Flies	William Golding	1954	UK	2
The Scarlet Letter	Nathaniel Hawthorne	1850	U.S.	2
Brave New World	Aldous Huxley	1932	UK	2
On the Road	Jack Kerouac	1957	U.S.	2
The Buddha of Suburbia	Hanif Kureishi	1990	UK	2
The Fifth Child	Doris Lessing	1988	UK	2
Texas	James A. Michener	1985	U.S.	2
Animal Farm	George Orwell	1945	UK	2
Frankenstein	Mary Shelley	1818	UK	2
The Picture of Dorian Gray	Oscar Wilde	1891	Ireland	2

As Table 3.30 shows, a wide range of texts were taught. Eleven of the texts (65%) originated in the UK, and five texts (29%) came from the U.S. The other text is credited as Irish, as the author is Oscar Wilde, though Wilde spent most of his life in Great Britain. Ten of the texts (59%) were published in the 20th century, with six of the texts (35%) being published in the latter half of the 20th century and four of the texts (24%) published between 1900 and 1950. Five of the texts (29%) were published in the 1800s, and the other 2 (12%) were published in the last 17 years. Excerpts of George Orwell's *1984*, Jodi Picoult's *My Sister's Keeper* and John Steinbeck's *The Grapes of Wrath* were all used by three respondents each. As far as the complete list of texts, 65 texts

were mentioned, with 26 of them coming from the latter half of the 20th century, 17 from the 1800s, 13 from the last 20 years, and nine from 1900-1950. The countries of origin were overwhelmingly the U.S. or the UK, with 36 texts from the UK and 25 from the U.S.

As far as whole novels, only four teachers mention using them. George Orwell's *Animal Farm* and John Steinbeck's *Of Mice and Men* were both chosen by more than one respondent. Although the genres of these novels are different, they are both short and use clear language that would be understandable to adolescent readers. The full list of seven novels mentioned is provided in Table D.9 in Appendix D. Altogether, four novels were published in the UK, and three in the U.S. All but one were published in the 20th century, with four from the early 1900s and three from the 1950s-2000. The other novel was published in 2002.

Respondents were then asked about the short stories they used. The short stories mentioned by more than one teacher can be found in Table 3.31, and the complete list of 45 texts can be found in Table D.10 in Appendix D.

Table 3.31 Short stories mentioned by *Terminale generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
"Desiree's Baby"	Kate Chopin	1893	U.S.	5
"The Landlady"	Roald Dahl	1959	UK	5
"The Secret Life of Walter Mitty"	James Thurber	1939	U.S.	3
"The Temple"	Joyce Carol Oates	1996	U.S.	2
The Things They Carried	Tim O'Brien	1990	U.S.	2
"The Tell-Tale Heart"	Edgar Allan Poe	1843	U.S.	2
"Examination Day"	Henry Slesar	1958	U.S.	2

While a wide range of stories were used, “Desiree’s Baby,” “The Landlady,” and “The Secret Life of Walter Mitty” were the most popular. “Desiree’s Baby” and “The Secret Life of Walter Mitty” are both by authors from the U.S., but the stories were written 40 years apart. Altogether, six of the seven texts (86%) originated from the U.S., while Roald Dahl’s “The Landlady” was published in the UK.

Five of the commonly used texts (71%) were published in the 20th century, with four of the texts (57%) published between 1950 and 2000, and one published in 1939. The other two texts were published in the 19th century. In terms of the complete list, 45 texts were mentioned. The largest group of these (24 texts) were published between 1950 and 2000, while 12 were published between 1900 and 1950, seven were published in the 1800s, one was published in the 1700s, and one was published in the 2000s. As with the other texts, the U.S. and UK are overwhelmingly represented, with 26 texts from the U.S. and 15 texts from the UK.

In terms of poetry use, only four poems were mentioned by more than one respondent. Those poems are provided in Table 3.32. The complete list of 32 poems can be found in Table D.11 in Appendix D.

Table 3.32 Poetry mentioned by *Terminale generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
“Funeral Blues”	W.H. Auden	1936	UK	5
“Invictus”	William Ernest Henley	1888	UK	2
“The Hero”	Siegfried Sassoon	1917	UK	2
Sonnet 116	William Shakespeare	1609	UK	2

The most commonly taught poem was W.H. Auden's "Funeral Blues," used by five respondents. It should also be noted that this poem is the most contemporary of the widely used poems. In terms of distinguishing characteristics, four of the poems are by British poets. In terms of the complete list, 32 different poems were mentioned, with 12 coming from the 1800s, ten coming from the first half of the 20th century, nine from the 1700s, and one from 1900 to 1950. Consistent with the other types of texts, the U.S. and UK are overwhelmingly represented, with 27 mentions from the UK and 12 from the U.S.

When asked about use of plays, twenty seven mentioned studying excerpts of plays, while two studied whole plays. Excerpts of plays mentioned by more than one respondent are shown in Table 3.33, while the full list of 15 play excerpts can be found in Table D.12 in Appendix D.

Table 3.33 Excerpts of plays mentioned by *Terminale generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
Romeo and Juliet	William Shakespeare	1595	UK	12
Macbeth	William Shakespeare	1606	UK	6
Hamlet	William Shakespeare	1603	UK	3
The Importance of Being Earnest	Oscar Wilde	1895	Ireland	3
Waiting for Godot	Samuel Beckett	1953	Ireland	2
The Crucible	Arthur Miller	1953	U.S.	2
Julius Caesar	William Shakespeare	1599	UK	2
The Taming of the Shrew	William Shakespeare	1593	UK	2

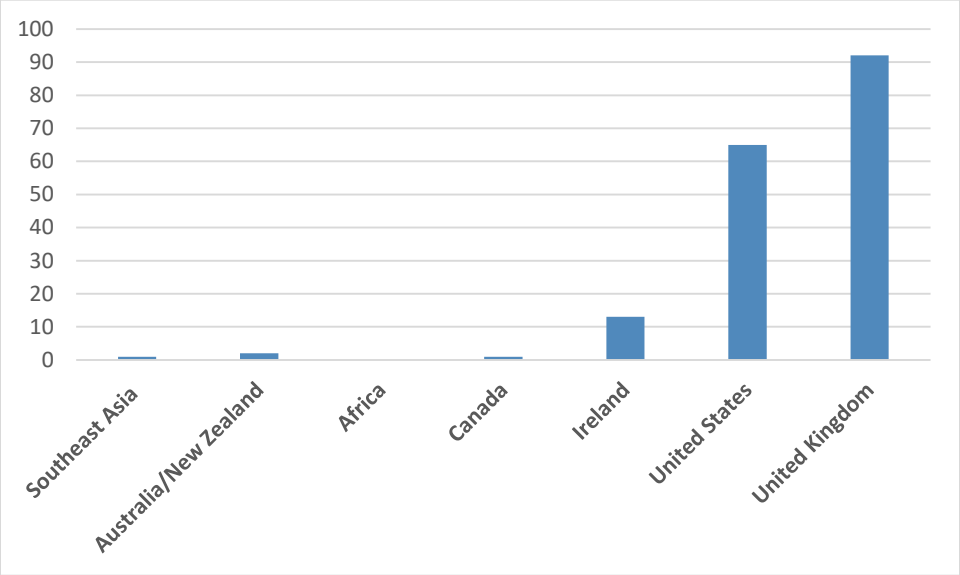
Of the eight most frequently used plays, five are by William Shakespeare. Shakespearean plays are mentioned 25 times, with 12 different respondents using an excerpt from *Romeo and Juliet* and six using an excerpt from *Macbeth*. The plays used cover serious themes, with only seven respondents choosing comedies. In terms of the complete list, 15 plays were mentioned, with seven coming from the 17th century or earlier, four coming from the late 1900s, and one each from the 1800s, early 1900s, and early 2000s. In terms of geographic spread, ten came from the UK, and one came from the U.S.

Only two teachers studied whole plays with their classes. The plays they taught were William Shakespeare's *Hamlet* and Samuel Beckett's plays *Endgame* and *Waiting for Godot*. The respondent who taught *Hamlet* spent a term or less on the play, while the respondent who taught the Beckett plays used them more often, but still less than once per month.

Origins of literature taught

Respondents were then asked to provide the origins of the literature they taught in their classes. Their responses are shown in Figure 3.7.

Figure 3.7 Origins of literature taught in *Terminale generale* classes

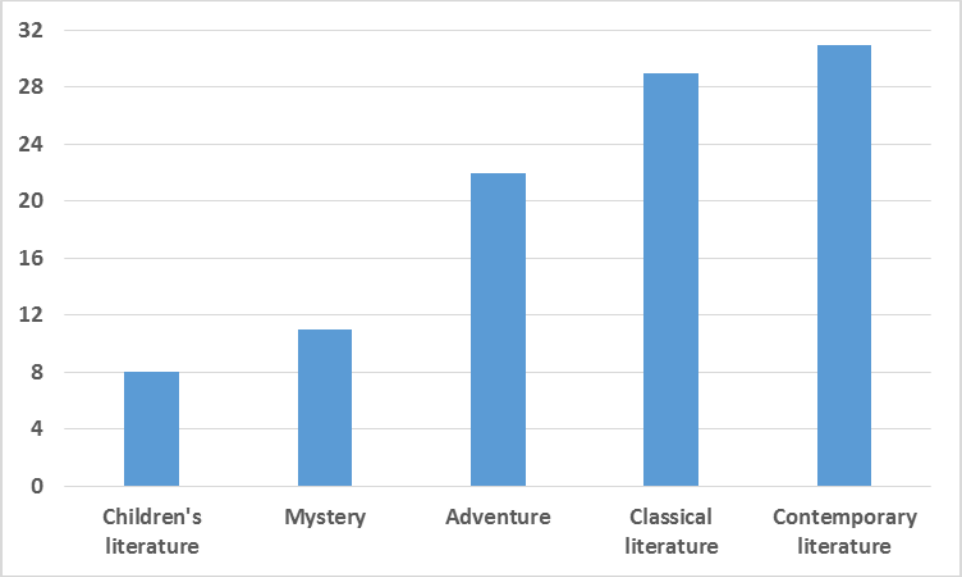


As Figure 3.7 shows, texts from the UK account for the largest group, with 92 texts, while the U.S. makes up the second largest group, with 65 texts. Ireland was also reasonably popular, with 13 respondents.

Genres of literature taught

Respondents were asked to list what genres of texts they used in their classes. Their responses are shown in Figure 3.8.

Figure 3.8 Genres of literature taught in *Terminale generale* classes



As with the *Première* classes, there is a disconnect between the examples of texts given by the respondents and the genres chosen. Again, if the definition of contemporary literature is literature stemming from the 1950s to present, that would account for some of the answers, but the majority of plays and poems given are from the early 1900s or, in many cases, before that.

Overall, the majority of texts came from the 1950s-2000, save for the plays, which were skewed with the prevalent use of Shakespeare. Texts were overwhelmingly from the UK, with the U.S. comfortably in second place.

3.5.6 Literature teaching in *Terminale* other

The ten respondents who have been categorized as "*Terminale* other" chose to describe elective courses, specialty courses, or English classes in the technical or vocational sections. Table 3.34 summarizes the classes chosen in this category.

Table 3.34 Categories of classes described as *Terminale* other

Type of class chosen	Number of respondents
Langue Vivante Approfondir (English elective)	3
Technical sections	6
Professional section	1

As Table 3.34 shows, most respondents in this section chose to describe an English course in the Technical section. Overall, respondents had an average of 19 students per class, and three hours of class per week. Table 3.35 shows the types and frequency of literature taught in the *Terminale* other classes.

Table 3.35 Types and frequency of literature taught in *Terminale* other

	More than once a month	Once a month	Less than once a month	Once a term	Less than once a term	Did not use	Did not respond
Poetry	0	0	1	0	2	7	0
Extracts of novels	0	1	1	1	3	4	0
Plays	0	0	0	0	3	7	0
Short stories	0	0	0	1	2	7	0

As Table 3.35 shows, literature was used very rarely in these classes. Even novel extracts were infrequently utilized, with six (60%) teaching them, but four (40%) using them once a term or less. One respondent did use them monthly, and this was the only type of text used with such frequency. The other types of texts were used by three respondents each (30% each). Of these types of texts, one respondent taught poetry more than three times per year, with the rest teaching poetry, plays, and short stories less often.

Respondents were then asked to list two to three excerpts of novels they used with their classes, and their answers are given in Table 3.36. All texts have been provided.

Table 3.36 Novel extracts mentioned by *Terminale* other teachers

Title	Author	Year of publication	Country of origin	Number of respondents
A Handmaid's Tale	Margaret Atwood	1985	Canada	1
A Christmas Carol	Charles Dickens	1843	UK	1
Oliver Twist	Charles Dickens	1838	UK	1
42nd Parallel	John Dos Passos	1930	U.S.	1
State of the Union	Douglas Kennedy	2011	U.S.	1
More Tales of the City	Armistead Maupin	1980	U.S.	1
1984	George Orwell	1949	UK	1
Frankenstein	Mary Shelley	1818	UK	1
The Strange Case of Dr. Jekyll and Mr. Hyde	Robert Louis Stevenson	1886	UK	1
Dracula	Bram Stoker	1897	Ireland	1
Various extracts from novels	Anthony Trollope	1840s-1890s	UK	1

As Table 3.36 shows, the texts chosen were primarily from the UK, accounting for five (45%) of those mentioned. Three (27%) were from the U.S., and single texts were from Canada and Ireland. Six of the texts (54%) were from the 1800s, while three (27%) were more contemporary, having been published in the past 35 years.

In terms of short stories, no individual story was particularly popular, and all stories mentioned have been provided in Table 3.37.

Table 3.37 Short stories mentioned by *Terminale* other teachers

Title	Author	Year of publication	Country of origin	Number of respondents
“True Love”	Isaac Asimov	1977	U.S.	1
“Eveline”	James Joyce	1914	Ireland	1
“The Luncheon”	W. Somerset Maugham	1924	UK	1
“Personal Touch”	Chet Williamson	1986	U.S.	1

As Table 3.37 shows, all texts came from the 20th century. Three of the stories (75%) could be considered realistic fiction, while Isaac Asimov’s “True Love” is a science fiction story.

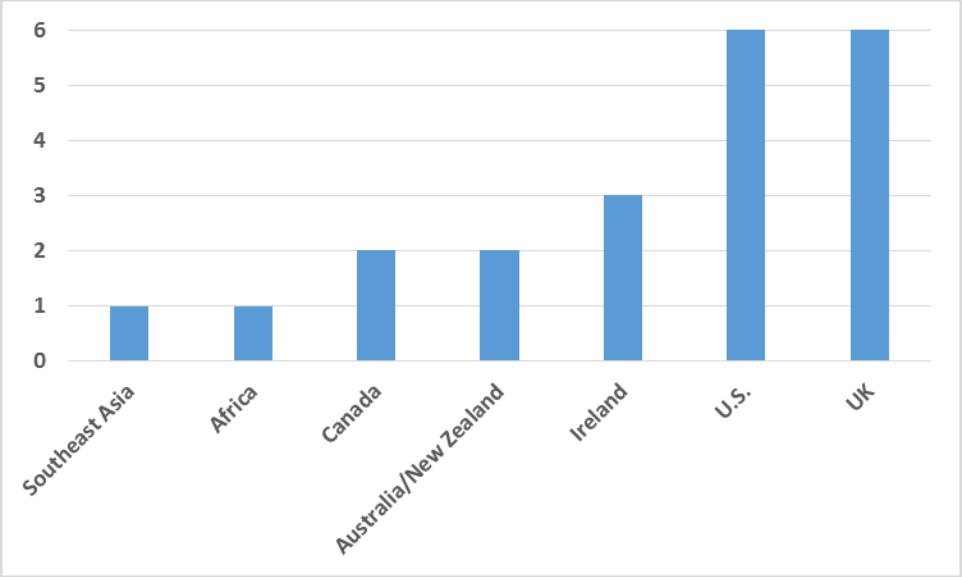
Of the three teachers who used poetry, two used various poems by Benjamin Zephaniah and William Shakespeare, and one used the poem “When You Are Old” by William Butler Yeats. All three poems are by British poets, but they wrote at very different times. Zephaniah is a contemporary poet from the Caribbean, while Shakespeare wrote in the late 1500s and early 1600s. Although Yeats was an Irish poet writing in the 1800s, he spent a significant amount of time during his life in the UK as well.

Three respondents used extracts of plays. They mentioned using various plays by Shakespeare and Harold Pinter’s *The Birthday Party* (1957), but used them less than once per term. None taught full plays.

Origins of literature taught

Respondents were then asked to provide the origins of the literature they taught in their classes. Their responses are shown in Figure 3.9.

Figure 3.9 Origins of literature taught in *Terminale* other classes

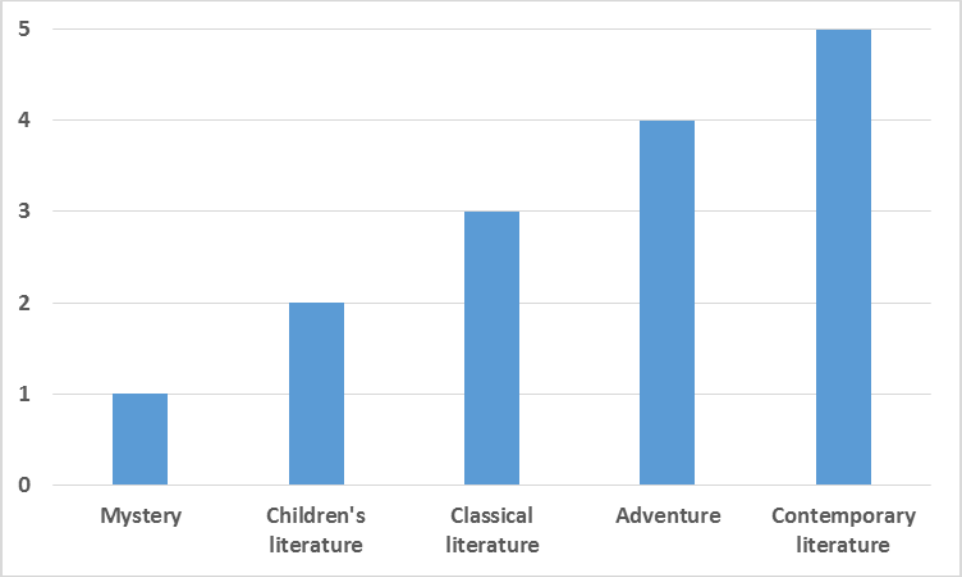


As Figure 3.9 shows, most of the literature used comes from either the U.S. or the UK. Ireland was also a popular source for texts.

Genres of literature taught

Respondents were asked to list what genres of texts they used in their classes. Their responses are shown in Figure 3.10.

Figure 3.10 Genres of literature taught in *Terminale* other classes



As Figure 3.10 shows, contemporary literature again is listed as the most utilized genre of literature, although the evidence given does not bear this out.

Overall, as this group had an extremely small sample, it is difficult to generalize in depth about the time periods or origins of texts mentioned. The most interesting detail from this sample is that novel extracts tended to be from the 1800s, which is different from the earlier courses mentioned. However, as is consistent with the other classes, the UK and U.S. are the main countries of origin, with 11 texts from the UK and five from the U.S.

3.5.7 Literature teaching in *LELE*

120 respondents (45%) chose to describe either *Première* or *Terminale LELE*. I have chosen to aggregate these two groups as *LELE* is a two-year course of study and teachers follow the same syllabus over that period. Respondents had an average of 21

students per class, and two hours of class per week. Table 3.38 shows the types and frequency of literature taught in *LELE* classes.

Table 3.38 Types and frequency of literature taught in *LELE*

	Every class	**Once a week**	**Every other week**	**More than once a month**	**Once a month**	**Less than once a month**	**Once a term**	**Less than once a term**	**Did not use**	**Did not respond**
Poetry		2	2		10	10	32	28	37	2
Novels				27	8	3	12	13	51	6
Extracts of novels				80	27	2	5	4	2	0
Whole plays				3	1		8	4	60	28
Excerpts of plays				8	8	8	26	35	25	18
Short stories	1	1	2	0	14	10	25	36	30	1

As Table 3.38 shows, extracts of novels were taught significantly more than other types of texts, with 80 respondents (67%) using them more than once per month. Another 27 respondents (23%) use them monthly. While poetry and short stories were sometimes taught with greater frequency, only one respondent used short stories every class, while another used them once per week and two used them twice per month. In regards to poetry, two respondents taught it weekly, and another two taught it twice per month.

Overall, 118 out of the 120 teachers (98%) who described their *LELE* class used extracts of novels. Eighty-nine (74%) used short stories, 85 (71%) used excerpts of plays, 84 (70%) used poetry, 63 (53%) used whole novels, and 16 (13%) used whole plays.

Respondents were then asked to list two to three titles of the texts that they taught. The excerpts of novels mentioned by more than one teacher are provided in Table 3.39, and a complete list of 108 excerpts mentioned can be found in Table D.13 in Appendix D.

Table 3.39 Novel extracts mentioned by *LELE* teachers

Title	Author	Year of Publication	Origin	Number of respondents
Frankenstein	Mary Shelley	1818	UK	28
Pride and Prejudice	Jane Austen	1813	UK	27
1984	George Orwell	1949	UK	21
Of Mice and Men	John Steinbeck	1937	U.S.	17
Lord of the Flies	William Golding	1954	UK	12
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	11
The Grapes of Wrath	John Steinbeck	1939	U.S.	11
Jane Eyre	Charlotte Brontë	1847	UK	10
Great Expectations	Charles Dickens	1860	UK	9
Brave New World	Aldous Huxley	1932	UK	9
On the Road	Jack Kerouac	1957	U.S.	9
Dracula	Bram Stoker	1897	Ireland	9
Alice's Adventures in Wonderland	Lewis Carroll	1865	UK	8
Robinson Crusoe	Daniel Defoe	1719	UK	7
Animal Farm	George Orwell	1945	UK	7
The Strange Case of Dr. Jekyll and Mr. Hyde	Robert Louis Stevenson	1886	UK	7
The Castle of Otranto	Horace Walpole	1764	UK	6
The Picture of Dorian Gray	Oscar Wilde	1891	Ireland	5
Timbuktu	Paul Auster	1999	U.S.	4
Wuthering Heights	Emily Brontë	1845	UK	4
Oliver Twist	Charles Dickens	1838	UK	4

Utopia	Thomas More	1516	UK	4
Black Girl, White Girl	Joyce Carol Oates	2006	U.S.	4
The Help	Kathryn Stockett	2009	U.S.	4
The Handmaid's Tale	Margaret Atwood	1985	Canada	3
Northanger Abbey	Jane Austen	1817	UK	3
Breakfast at Tiffany's	Truman Capote	1958	U.S.	3
Through the Looking Glass	Lewis Carroll	1871	UK	3
To Kill a Mockingbird	Harper Lee	1960	U.S.	3
The Catcher in the Rye	J.D. Salinger	1951	U.S.	3
White Teeth	Zadie Smith	2000	UK	3
Gulliver's Travels	Jonathan Swift	1726	UK	3
The Adventures of Huckleberry Finn	Mark Twain	1884	U.S.	3
Fahrenheit 451	Ray Bradbury	1953	U.S.	2
The Awakening	Kate Chopin	1899	U.S.	2
The Rotter's Club	Jonathan Coe	2001	UK	2
Heart of Darkness	Joseph Conrad	1899	UK	2
David Copperfield	Charles Dickens	1850	UK	2
A Study in Scarlet	Arthur Conan Doyle	1887	UK	2
The Long Song	Andrea Levy	2010	UK	2
The Silver Linings Playbook	Matthew Quick	2008	U.S.	2
Pamela	Samuel Richardson	1740	UK	2
The Guernsey Literary and Potato Peel Pie Society	Mary Ann Shaffer and Annie Barrows	2008	U.S.	2
The Adventures of Tom Sawyer	Mark Twain	1876	U.S.	2
The Color Purple	Alice Walker	1982	U.S.	2

While a wide range of novel excerpts were taught, 19th century novels *Frankenstein* and *Pride and Prejudice* were the most common, with 28 and 27 respondents choosing to teach them. These novels are quite different in nature. *Frankenstein* is a gothic novel about the creation of a monster and *Pride and Prejudice* is a satirical romance. Other commonly taught novels focused on different themes, such as politics, with George Orwell's *1984*, and friendship, with John Steinbeck's *Of Mice and Men*. Of the ten most commonly taught novels, seven are from the UK and three are from the U.S. Twenty-nine out of the 45 texts (64%) were published before 1950, of which 22 (49%) were published before 1900. In terms of the complete list, 108 texts were mentioned, with 38 coming from the 1950s-2000, 27 coming from the 1800s, 22 from the last 20 years, 15 from 1900-1950, and six from the 1700s and earlier. Fifty-seven texts mentioned were from the UK, while 45 were from the U.S.

As far as whole novels, texts mentioned by more than one teacher have been provided in Table 3.40, and the complete list of 38 texts can be found in Table D.14 in Appendix D.

Table 3.40 Novels mentioned by *LELE* teachers

Title	Author	Year of publication	Origin	Number of respondents
Animal Farm	George Orwell	1945	UK	6
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	3
Pride and Prejudice	Jane Austen	1813	UK	2
The Guernsey Literary and Potato Peel Pie Society	Mary Ann Shaffer and Annie Barrows	2008	U.S.	2
Of Mice and Men	John Steinbeck	1937	U.S.	2
The Time Machine	H.G. Wells	1895	UK	2

A range of novels were taught, with George Orwell's *Animal Farm* and F. Scott Fitzgerald's *The Great Gatsby* as the most common, with six and three respondents respectively. Three of the novels come from the early part of the 20th century, two of the novels come from the 19th century, and one was published in the last ten years. Both the UK and the U.S. are represented in this group, with no outliers in country of origin. As far as the complete list, 38 texts were mentioned. Interestingly, 11 each were from either the 1800s or 1950 to 2000, while ten were from the last 20 years and six were from 1900 to 1950. As far as geographic spread, the UK and U.S. continue to be the dominant countries. Seventeen of the texts were from the UK, while 16 were from the U.S.

The short stories mentioned by more than one respondent are provided in Table 3.41, and the complete list of 93 short stories can be found in Table D.15 in Appendix D.

Table 3.41 Short stories mentioned by *LELE* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
"The Tell-Tale Heart"	Edgar Allan Poe	1843	U.S.	19
"The Story of an Hour"	Kate Chopin	1894	U.S.	11
"Desiree's Baby"	Kate Chopin	1893	U.S.	7
"The Landlady"	Roald Dahl	1959	UK	7
"Eveline"	James Joyce	1914	Ireland	7
"The Werewolf"	Angela Carter	1979	UK	6
"Dubliners"	James Joyce	1914	Ireland	4
"The Temple"	Joyce Carol Oates	1996	U.S.	4
"The Fall of the House of Usher"	Edgar Allan Poe	1839	U.S.	4
"The Open Window"	Saki	1900	UK	3
"A Skeleton in the Cupboard"	Tony Wilmot	1987	UK	3

“The Haunted House”	Virginia Woolf	1944	UK	3
“Just Good Friends”	Jeffrey Archer	1988	UK	2
“True Love”	Isaac Asimov	1977	U.S.	2
“A Piece of Wood”	Ray Bradbury	1952	U.S.	2
“The Pedestrian”	Ray Bradbury	1951	U.S.	2
“The Birds”	Daphne Du Maurier	1952	UK	2
“Another Kind of Life”	Roderick Finlayson	1942	New Zealand	2
“Indian Camp”	Ernest Hemingway	1924	U.S.	2
“The Outsider”	H.PG. Lovecraft	1926	U.S.	2
“The Black Cat”	Edgar Allan Poe	1843	U.S.	2
“Number Eight”	Jack Ritchie	1951	U.S.	2
“Tobermory”	Saki	1900	UK	2

The most commonly taught story was Edgar Allan Poe’s “The Tell-Tale Heart,” with 19 respondents. Kate Chopin’s reflection on marriage entitled “The Story of an Hour” was mentioned 11 times, and Kate Chopin’s story “Desiree’s Baby,” Roald Dahl’s horror story “The Landlady,” and James Joyce’s reflection on love and travel “Eveline” were all taught by seven respondents each. In general, the stories chosen discussed realistic topics such as family and relationships. Of the top ten most commonly taught short stories, five are from the U.S., three are from the UK, and two are from Ireland. Ten of the stories (43%) were published between 1950 and 2000, eight (35%) of the stories were published between 1900 and 1950, and five (22%) of the stories were published before 1900. In terms of the complete list, 93 texts were mentioned. Overwhelmingly, they were published between 1950 and 2000 (46 texts), while 27 were published between 1900 and 1950, 12 were published in the 1800s, and eight were published in

the last 20 years. The U.S. and UK are overwhelmingly represented, with 44 texts published in the U.S., while 38 were published in the UK.

The poems mentioned by more than one respondent have been provided in Table 3.42, and the complete list of 90 poems can be found in Table D.16 in Appendix D.

Table 3.42 Poetry mentioned by *LELE* teachers

Title	Poet	Year of publication	Origin	Number of respondents
“Funeral Blues”	W.H. Auden	1936	UK	16
“The Road Not Taken”	Robert Frost	1916	U.S.	13
“The Rime of the Ancient Mariner”	Samuel Taylor Coleridge	1798	UK	11
“I, Too, Sing America”	Langston Hughes	1945	U.S.	8
“In Flanders Fields”	John McRae	1915	Canada	5
Dulce Et Decorum Est”	Wilfred Owen	1920	UK	5
“Bright Star”	John Keats	1838	UK	4
“Annabel Lee”	Edgar Allan Poe	1849	U.S.	4
“The Raven”	Edgar Allan Poe	1845	U.S.	4
“I Wandered Lonely as a Cloud”	William Wordsworth	1807	UK	4
“London”	William Blake	1794	UK	3
“We”	Gwendolyn Brooks	1963	U.S.	3
“Digging”	Seamus Heaney	1966	Ireland	3
“The Unknown Citizen”	W.H. Auden	1939	UK	2
“The Chimney Sweeper”	William Blake	1789	UK	2
“l(a”	E.E. Cummings	1958	U.S.	2
“Invictus”	William Ernest Henley	1888	UK	2
“Mother to Son”	Langston Hughes	1922	U.S.	2
“The Negro Speaks of Rivers”	Langston Hughes	1921	U.S.	2
“Strange Fruit”	Abe Meeropol	1937	U.S.	2

“A Martian Sends a Postcard Home”	Craig Raine	1979	UK	2
“Ozymandias”	Percy Bysshe Shelley	1818	UK	2
“Telephone Conversation”	Wole Soyinka	2009	Nigeria	2
“O Captain! My Captain!”	Walt Whitman	1856	U.S.	2

As Table 3.42 shows, the most commonly used poems were W.H. Auden’s elegy “Funeral Blues,” with 16 respondents, Robert Frost’s “The Road Not Taken,” a nostalgic accounting of life, with 13 respondents, Samuel Taylor Coleridge’s “The Rime of the Ancient Mariner,” with 11 respondents, and Langston Hughes’ comment on the African American experience, “I, Too, Sing America,” with eight respondents. All four poems were written before 1950, and this is consistent with the majority of the poems (19 out of 24, or 79%) mentioned. Ten of the poems (42%) were published before 1900. The poems generally cover realistic themes such as identity, racism, war and relationships. Of the top ten most frequently mentioned poems, five are from the UK, four are from the U.S., and one is from Canada. As far as the complete list, 90 poems were mentioned. Poems were largely from the 1900s-1950 (31 texts), with 24 coming from the 1800s, 20 from 1950 to 2000, 13 from the 17th century or earlier, and two from the past 20 years. Forty-one were published in the U.S. and 42 in the UK.

Excerpts of plays mentioned by more than one respondent are provided in Table 3.43, and the complete list of 30 play excerpts can be found in Table D.17 in Appendix D.

Table 3.43 Excerpts of plays mentioned by *LELE* teachers

Title	Author	Year of Publication	Origin	Number of respondents
Romeo and Juliet	William Shakespeare	1595	UK	30
Waiting for Godot	Samuel Beckett	1953	Ireland	18
Macbeth	William Shakespeare	1606	UK	13
The Importance of Being Earnest	Oscar Wilde	1895	Ireland	11
The Dumb Waiter	Harold Pinter	1957	UK	7
The Crucible	Arthur Miller	1953	U.S.	5
A Midsummer Night's Dream	William Shakespeare	1596	UK	5
Hamlet	William Shakespeare	1603	UK	5
Pygmalion	George Bernard Shaw	1912	Ireland	4
Richard III	William Shakespeare	1623	UK	3
Various extracts of plays	William Shakespeare	1590s-1600s	UK	3
A Streetcar Named Desire	Tennessee Williams	1947	U.S.	3
The Glass Menagerie	Tennessee Williams	1944	U.S.	3
The Birthday Party	Harold Pinter	1957	UK	2
As You Like It	William Shakespeare	1603	UK	2
Henry V	William Shakespeare	1605	UK	2
The Tempest	William Shakespeare	1611	UK	2

Of the 30 plays mentioned by name, 12 were by Shakespeare (40%), with a total of 96 mentions. Samuel Beckett's *Waiting for Godot* was also quite popular; it was used by 18 different respondents. The popularity of Shakespeare's plays skews the range of plays

solidly towards the late 1500s and early 1600s. Only 12 of the plays mentioned were published between 1950 and the present.

Whole plays which more than one respondent mentioned that they studied are provided in Table 3.44. A complete list of the ten whole plays mentioned is provided in Table D.18 in Appendix D.

Table 3.44 Whole plays mentioned by *LELE* teachers

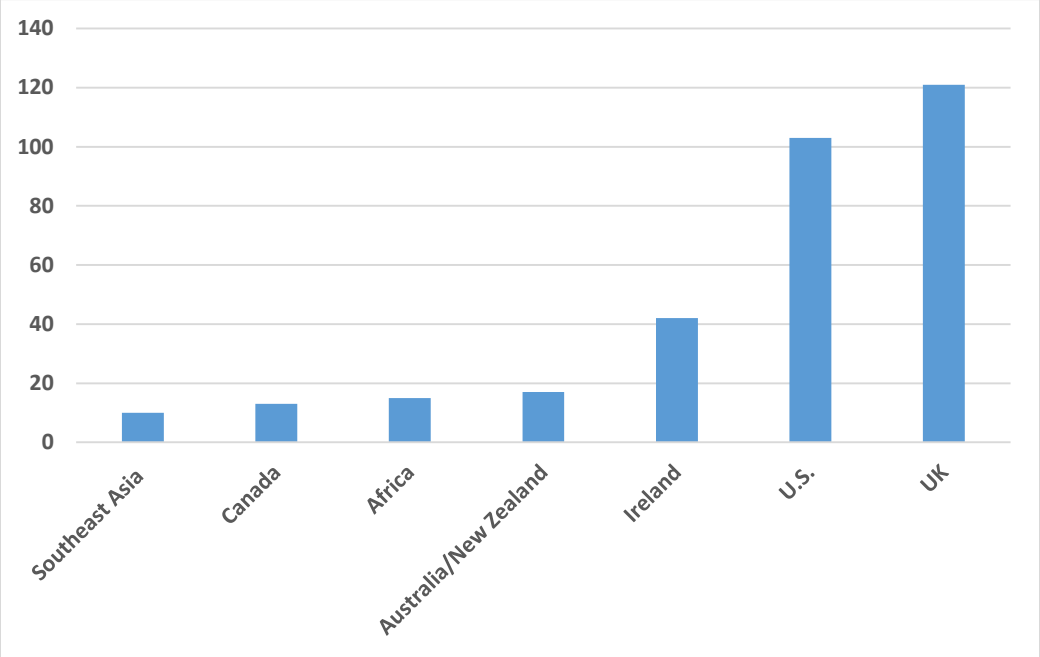
Title	Author	Year of publication	Origin	Number of respondents
Romeo and Juliet	William Shakespeare	1595	UK	4
Macbeth	William Shakespeare	1606	UK	3
Much Ado About Nothing	William Shakespeare	1612	UK	2
Richard III	William Shakespeare	1623	UK	2
The Importance of Being Earnest	Oscar Wilde	1895	Ireland	2

Of the respondents who used whole plays, again, Shakespeare's plays are shown to be most popular, with 12 mentions, and *Romeo and Juliet* used by four different respondents. As with the excerpts of plays studied, the presence of Shakespearean pieces skews the time period of origin to the 16th and 17th century. As is evident, four of the most commonly taught pieces are from the UK, and one is from Ireland, although Oscar Wilde spent time in the UK as well.

Origins of literature taught

Respondents were asked to list where the literature they studied originated from. Their answers are shown in Figure 3.11.

Figure 3.11 Origins of literature used in *LELE* classes

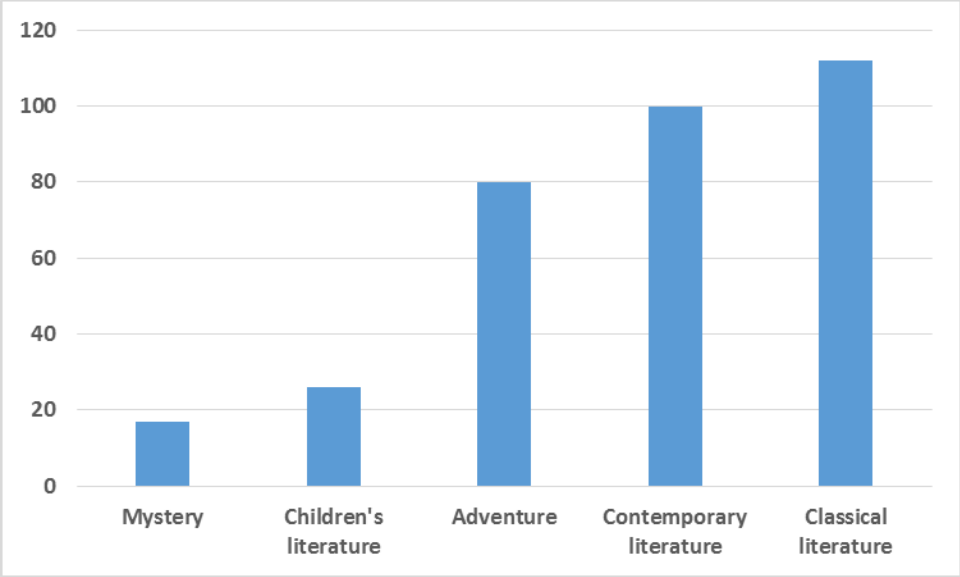


As in other classes and sections, the U.S. and the UK are the most popular origins for literature. Among teachers of *LELE*, however, literature from the UK is favored slightly over literature from the U.S.

Genres of literature taught

Respondents were asked to identify the genres of literature they used in their classes. Their answers are shown in Figure 3.12.

Figure 3.12 Genres of literature used in *LELE* classes



As Figure 3.12 shows, classical literature is the type of literature most often taught. This is consistent with the examples given for each type of text, but different from the texts elected in the other classes profiled.

Overall, extracts of novels, novels, and short stories tended to be from the 1950s to 2000, while plays came from the 17th century or earlier, and poems came from the 1900s to 1950. As with the other classes, the U.S. and UK were the main countries of origin.

3.5.8 Literature teaching in Undefined classes

Twenty-six respondents (10%) did not choose to describe a particular class or section. They had an average of 22 students, and two class hours per week. Table 3.45 shows the types and frequency of literature taught in undefined classes.

Table 3.45 Types and frequency of literature taught in undefined classes

	Every class	Once a week	Every other week	More than once a month	Once a month	Less than once a month	Once a term	Less than once a term	Did not use	Did not respond
Poetry	0	0	1	0	1	0	2	8	9	5
Novels	0	0	0	4	2	1	1	0	12	6
Extracts of novels	0	0	0	8	3	4	2	2	2	6
Plays	0	0	0	0	3	1	2	3	11	9
Short stories	0	0	0	0	1	1	5	5	9	6

As Table 3.45 shows, extracts of novels are most commonly taught, and used by 19 (26%) of the respondents. They are also taught the most frequently, with eight respondents (31%) using them more than once per month. Poetry and short stories were both used by 12 respondents each (46% each). One respondent taught poetry twice per month, but most respondents who used poetry taught it between one and three times per year. While one respondent used short stories monthly, most respondents also used them between one and three times per year. Plays were used by nine respondents (35%), with most of them also using this type of text between one and three times per year. Whole novels were used by eight respondents (31%). Novels were taught with more frequency, with six respondents (23%) teaching them at least once per month or more.

Respondents were then asked to list two to three excerpts of novels they used in their classes. Excerpts mentioned by more than one respondent are provided in Table 3.46, and a complete list of the 32 excerpts mentioned can be found in Table D.19 in Appendix D.

Table 3.46 Novel extracts mentioned by teachers of undefined classes

Title	Author	Year of Publication	Origin	Number of respondents
Brave New World	Aldous Huxley	1932	UK	4
Frankenstein	Mary Shelley	1818	UK	4
1984	George Orwell	1949	UK	3
My Sister's Keeper	Jodi Picoult	2004	U.S.	3
Alice's Adventures in Wonderland	Lewis Carroll	1865	UK	2
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	2
The Plot Against America	Philip Roth	2004	U.S.	2
Dracula	Bram Stoker	1897	Ireland	2

The most commonly taught excerpts were taken from Aldous Huxley's *Brave New World*, a utopian novel, and Mary Shelley's gothic novel *Frankenstein*. While these novels are quite different, they are both incredibly imaginative and deal with potential ethical issues such as indigenous reservations and medical innovations. Of the eight most frequently mentioned texts, three texts come from the 19th century, three texts come from the early part of the 20th century, and two texts were published in the last 15 years. Four of the texts are from the UK, three of the texts are from the U.S., and one of the texts is from Ireland. In terms of the complete list, 32 texts were mentioned, as well as various texts by three authors. Eleven of the texts came from 1950 to 2000, while ten came from the 1800s, six came from 1900 to 1950, three came from the past 20 years, and two came from the 1700s or earlier. As far as country of origin, 18 came from the UK and 12 came from the U.S.

Whole novels mentioned by teachers in the undefined group are provided in Table 3.47. A complete list is provided, as no novel was mentioned more than once.

Table 3.47 Novels mentioned by teachers of undefined classes

Title	Author	Year of Publication	Origin	Number of respondents
Regeneration	Pat Barker	1991	UK	1
A Farewell to Arms	Ernest Hemingway	1929	U.S.	1
The Woman in Black	Susan Hill	1983	UK	1
The Giver	Lois Lowry	1993	U.S.	1
The Guernsey Literary and Potato Peel Pie Society	Mary Ann Shaffer and Annie Barrows	2008	U.S.	1
Dracula	Bram Stoker	1897	Ireland	1

The defining characteristics of this group of novels are that they are largely contemporary, with four pieces published in the last 35 years. Three of the novels are from the U.S., two are from the UK, and one is from Ireland.

Short stories mentioned by more than one respondent are provided in Table 3.48, and the complete list of 22 texts can be found in Table D.20 in Appendix D.

Table 3.48 Short stories mentioned by teachers of undefined classes

Title	Author	Year of publication	Origin	Number of respondents
“Desiree’s Baby”	Kate Chopin	1843	U.S.	2
“Lamb to the Slaughter”	Roald Dahl	1953	UK	2
“Eveline”	James Joyce	1914	Ireland	2

As Table 3.48 shows, only three short stories were mentioned by more than one teacher. Each of these comes from a different country and a different type period.

In terms of the complete list, 22 texts were mentioned. Of these, nine were published between 1950 and 2000, six were published between 1900 and 1950, four were published in the 1800s, and three were published in the last 20 years. As far as

geographic spread, 20 of the 22 were published in the U.S. or the UK, with ten from each country.

In terms of poetry, poems mentioned by more than one respondent are provided in Table 3.49, and the complete list of 15 poems can be found in Table D.21 in Appendix D.

Table 3.49 Poetry mentioned by teachers of undefined classes

Title	Author	Year of publication	Origin	Number of respondents
“Funeral Blues”	W.H. Auden	1938	UK	2
“Merry Go Round”	Langston Hughes	1950	U.S.	2
“I, Too, Sing America”	Langston Hughes	1945	U.S.	2
“Strange Fruit”	Abe Meeropol	1937	U.S.	2

As Table 3.49 shows, all of the poems with more than one mention are from the U.S., and all four are from 1950 or before. In terms of the complete list, 15 poems were mentioned. Of these, seven were published between 1900 and 1950, five were published between 1950 and 2000, two were published in the 1800s, and one was published in the 17th century or earlier. As far as geographic spread, seven were published in the U.S. and seven were published in the UK.

Plays mentioned have been provided in Table 3.50. All plays have been provided, as only two had more than one mention by the respondents.

Table 3.50 Excerpts of plays mentioned by teachers of undefined classes.

Title	Author	Year of publication	Origin	Number of respondents
Romeo and Juliet	William Shakespeare	1595	UK	4
Macbeth	William Shakespeare	1606	UK	3
Waiting for Godot	Samuel Beckett	1953	Ireland	1
Death of a Salesman	Arthur Miller	1949	U.S.	1
The Crucible	Arthur Miller	1953	U.S.	1
As You Like It	William Shakespeare	1623	UK	1
Hamlet	William Shakespeare	1603	UK	1
King Lear	William Shakespeare	1623	UK	1
Various extracts of plays	William Shakespeare	1590s-1600s	UK	1
The Importance of Being Earnest	Oscar Wilde	1895	Ireland	1

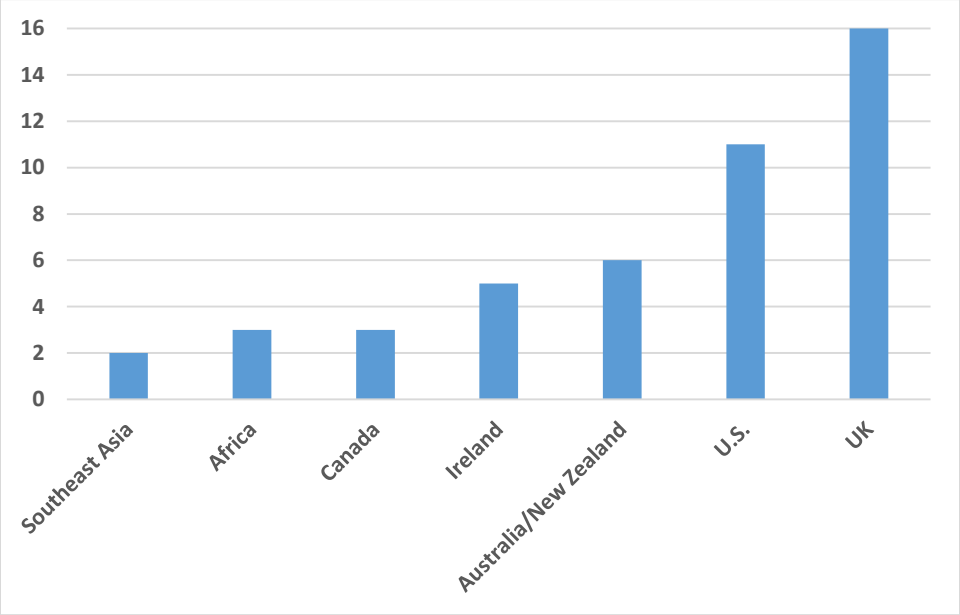
As with other classes, the plays of William Shakespeare are a popular choice, with tragedies *Macbeth* and *Romeo and Juliet* being taught by seven different respondents. Overall, Shakespeare's plays were mentioned 11 times. It should also be noted that of the nine plays mentioned, only three were comedies.

Two respondents mentioned teaching whole plays. One taught various Shakespearean plays and the other used Caryl Churchill's *Top Girls*. The one who taught the Shakespearean plays used them less than once per term, and the one using *Top Girls* taught it once per month.

Origins of literature taught

Respondents were asked to list where the literature they studied originated from. Their answers are shown in Figure 3.13.

Figure 3.13 Origins of literature taught in undefined classes

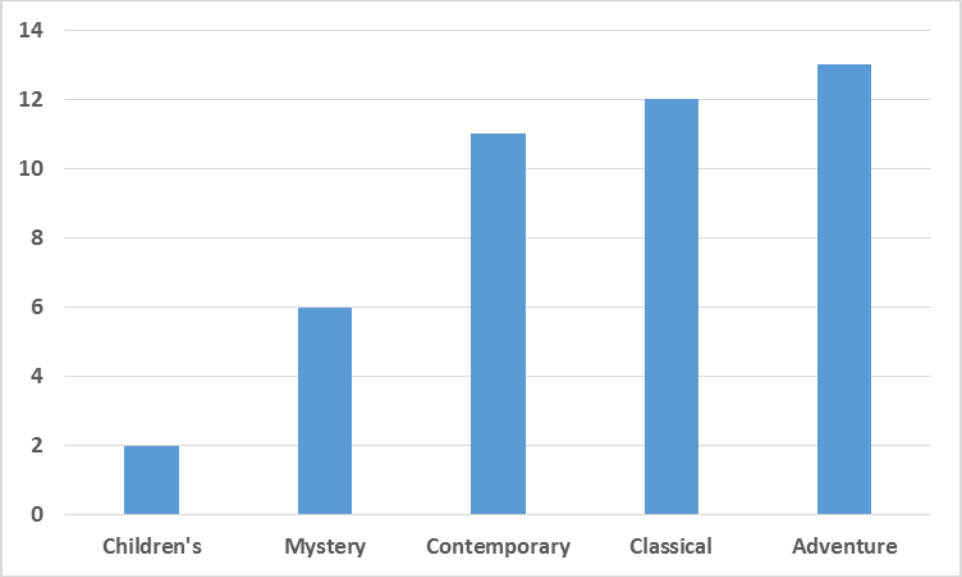


As Figure 3.13 shows, the U.S. and UK continue to be the most common origins of literature. Interestingly, literature from Australia and New Zealand is slightly more popular than literature from Ireland among this group, which was not the case among the others.

Genres of literature taught

Respondents were asked to identify the genres of literature they used in their classes. Their answers are shown in Figure 3.14.

Figure 3.14 Genres of literature taught in undefined classes



As Figure 3.12 shows, this group's choices are slightly different from the others, as Adventure is the most commonly taught category. Classical literature is the second most taught category, which is consistent with the examples given from other groups, though not the texts which the teachers provided.

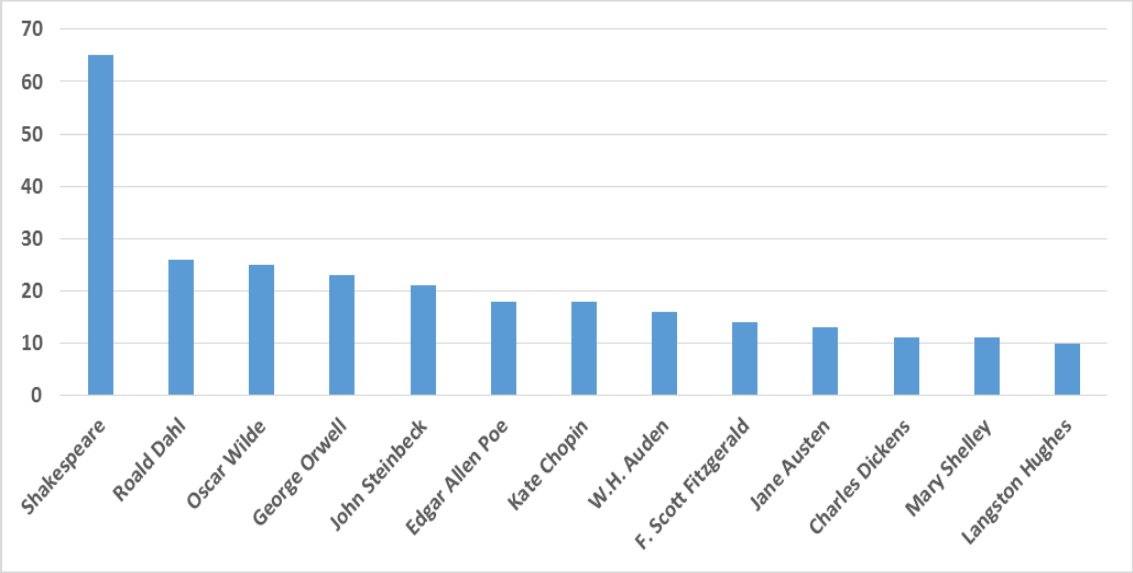
Overall, excerpts of novels and novels are the most contemporary types of texts mentioned by the teachers. Poems were mainly published prior to 1950, while plays are heavily skewed by the prevalence of Shakespeare, as has been seen in the other classes profiled. The U.S. and the UK provide the bulk of the texts mentioned.

3.6 Favourite texts

After asking teachers about their practices and general preferences, the next five questions requested information about texts they particularly enjoyed teaching and their reasons. For these questions, responses were not separated into different groups. The goal with this analysis was to find out whether certain authors were particularly popular

and whether teachers had similar reasons for identifying texts as their favourites to teach. Figure 3.15 shows the most popular authors identified by the respondents.

Figure 3.15 Favourite authors to teach



Surprisingly, Shakespeare, a poet and playwright who is mentioned 65 times, is deemed more popular than any of the novelists. Roald Dahl, a novelist, poet and short story writer, is the next most popular, as he is mentioned 26 times. That being said, in the earlier questions, his novel *Matilda* was mentioned only once, and teachers seemed primarily to use his short stories “Lamb to the Slaughter” and “The Landlady”. Among the rest of the top 13, eight are novelists and three are poets, though Oscar Wilde wrote plays, poems and short stories, Edgar Allan Poe wrote both poetry and short stories, and Kate Chopin was a novelist and short story writer as well. Six writers are British, six are American and one is Irish. Seven writers published their works before the year 1900, and none are currently living. Three female writers are mentioned. Only one non-white writer, Langston Hughes, is mentioned.

The most popular texts are provided in Table 3.51.

Table 3.51 Most popular texts mentioned by teachers

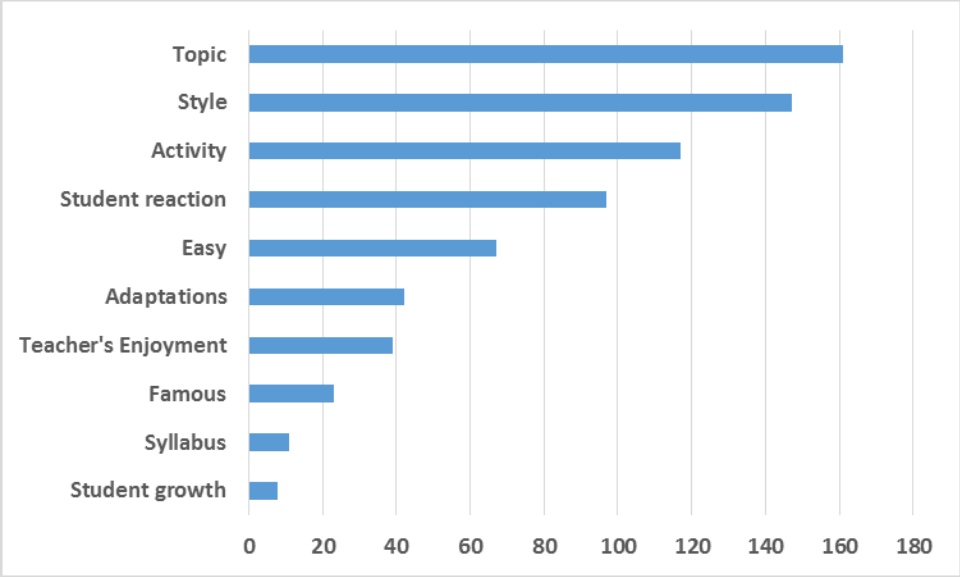
Title	Author	Year of Publication	Origin	Type of Text	Number of times mentioned
Frankenstein	Mary Shelley	1818	UK	Extract of novel	11
1984	George Orwell	1949	UK	Extract of novel	10
Of Mice and Men	John Steinbeck	1937	U.S.	Novel	13
The Picture of Dorian Gray	Oscar Wilde	1890	Ireland	Novel	9
Romeo and Juliet	William Shakespeare	1597	UK	Play	24
Macbeth	William Shakespeare	1606	UK	Play	12
"Funeral Blues"	W.H. Auden	1938	UK.	Poem	14
"The Road Not Taken"	Robert Frost	1920	U.S.	Poem	9
"The Landlady"	Roald Dahl	1959	UK	Short story	13
"Desiree's Baby"	Kate Chopin	1843	U.S.	Short story	11

As Table 3.51 shows, William Shakespeare's *Romeo and Juliet* was the most popular text among the respondents. Many of the texts mentioned in Table 3.52 were dark in theme. Mary Shelley's *Frankenstein* was quite well-liked. Other macabre texts which were also listed were *The Picture of Dorian Gray*, *Macbeth* and "The Landlady". "Desiree's Baby," while not strictly gothic, is a southern melodrama centred on race and includes a woman's suicide. "Funeral Blues" is an elegy for a dead lover, and *Of Mice and Men* contains the killing of one of the main characters as well. In *Romeo and Juliet*, both main characters commit suicide. While *1984* does not contain much death, the dystopian world described in the novel is particularly dark, and there are multiple scenes

of paranoia and torture. The only relatively light text among this group is “The Road Not Taken,” a poem reflecting on the choices made in one’s life.

Figure 3.16 summarizes the reasons teachers gave for a text being a favourite to teach.

Figure 3.16 Reasons given for favourite texts



As Figure 3.16 shows, Topic was the reason most commonly given for preferring a text. The style in which a text was written was also a popular reason. While Topic could mean aligning a text to the syllabus, style could refer more generally to a teacher’s own enjoyment.

3.7 Conclusion

The research questions guiding this thesis are:

1. How frequently is literature of different genres taught in the English classroom in French secondary schools?

2. Which texts are used in the English classroom in French secondary schools?

3. What are teachers' attitudes towards teaching literature in the EFL classroom in France?

4. What approaches to the teaching of literature are used in French textbooks?

This chapter addressed three of the four questions, specifically questions one, two, and three. These questions have been addressed over the course of the chapter, and answers will be focused on through responses to the main questions which guided the survey.

The questionnaire sought to answer several questions:

In a secondary class where literature is most often taught, how often is it used?

By and large, literature was not used very often in the general *Première*, *Terminale* and *Seconde* courses. The type of text used most often was the novel excerpt. This was also the case in the *LELE* course, which appeared to rely on novel excerpts almost to the exclusion of other types of texts.

What are some examples of literary texts that secondary teachers use in the secondary classroom?

Teachers provided a range of examples of texts they used in their classes. The most commonly taught texts were

- Short story: Edgar Allan Poe's story "The Tell-Tale Heart" was taught most often, as it was mentioned 21 times. However, Kate Chopin's story "Desiree's Baby," which

was mentioned 16 times, was taught in the most classes, as it was used in *Première* and *Terminale* general classes, *Première* other classes, and the *LELE* course.

- Poem: W.H. Auden's poem "Funeral Blues" was mentioned by 24 respondents and was used in at least four different classes.
- Novel: George Orwell's novel *Animal Farm* was mentioned ten times in three different classes.
- Excerpt of novel: Mary Shelley's novel *Frankenstein* was mentioned 37 times in at least five different classes.
- Plays: Excerpts of Shakespeare's play *Macbeth* were mentioned 27 times and used in at least six classes, while excerpts of Shakespeare's play *Romeo and Juliet* were mentioned 54 times and used in at least four classes.

What are the national origins of the literature that is taught?

Most of the literature mentioned was published either in the U.S. or the UK.

Do secondary teachers find teaching literature to be more challenging than teaching other texts?

Poetry was commonly viewed as a more challenging type of text than non-literary texts. It is possible that this feeling was linked to a lack of desire to teach poetry as well as a negative feeling towards teaching poetry.

What are secondary teachers' general goals when teaching literature?

Teachers generally agreed that the goal of teaching literature was to expose students to English language culture. That being said, by and large they did not feel that teaching literature was meant to provide exposure to social issues.

Do secondary teachers have preferences toward certain types of literary texts?

There was general agreement that teaching excerpts of novels was more enjoyable than teaching non-literary texts.

What are some of the secondary teachers' favourite texts to teach, and why are they their favourites?

The teachers' favourite texts were split between U.S. and British authors, with the most popular writer being William Shakespeare.

Their favourite texts were:

- Short story: Roald Dahl's "The Landlady," mentioned 13 times.
- Poem: W.H. Auden's "Funeral Blues," mentioned 14 times.
- Novel: John Steinbeck's *Of Mice and Men*, mentioned 13 times.
- Excerpt of novel: Mary Shelley's *Frankenstein*, mentioned 11 times.
- Play: William Shakespeare's *Romeo and Juliet*, mentioned 24 times.

The main questions that remain after analyzing the questionnaire are why excerpts of novels seem to be the most popular among this group of teachers and why teachers

consider themselves to be teaching contemporary works when the texts they mention are, in general, more than 30 years old.

Excerpts of novels are, by nature, episodes from a larger plot, so it might seem confusing to look at characters out of context. However, in well-written novels, episodes are active, and it is possible to gain a sense of characters and their attitudes regardless of how much one is reading. In addition, certain scenes, such as the opening remarks on marriage in *Pride and Prejudice* or Lennie being shot by George in *Of Mice and Men*, are particularly memorable and contribute to an overall understanding of classical cultural knowledge in the English-speaking world.

As far as the question of contemporary works, the determination of whether a text is contemporary is open to interpretation. Some consider works contemporary if they are published within one generation, while others might consider a work contemporary if it uses clear and modern language. Neither answer speaks to the popularity of Shakespeare, who uses particularly dense language, among this group of teachers. A potential reason could be the availability of film adaptations to aid in creating interest among students.

Overall, the responses to the questionnaire provide insights into the potential of rich literary exploration in English classes in French secondary schools.

CHAPTER 4: INTERVIEWS

4.1 Introduction

Chapter Four reports on the purpose and design of the interviews and the data collected from them. I start by discussing the methodological issues that informed the construction of the interview schedule, and then describe the data collection procedures. After doing so, I describe the ways in which the teachers responded to the interview questions. I start with their definitions of literature, and move into the reasons they provided for using literature and their criteria for the choice of text. Then I provide lists of the different types of texts mentioned. Teachers discussed a range of activities that accompany their teaching of literature, and these have been grouped into written, oral, analytical, and comprehension tasks. After presenting the activities, I present the challenges that teachers raised which impact their use of literature. The conclusion then summarizes the findings.

4.2 Methodological issues

4.2.1 The purpose of the interviews

Kvale identifies understanding “themes of the lived daily world from the subjects’ own perspectives” (1996, pg. 27) and “describing specific situations” (1996, pg. 33) as the primary goals of using the interview as a method of data collection. Seidman (2006) writes that “interviewing provides access to the context of people’s behaviour and thereby provides a way for researchers to understand the meaning of that behaviour” (pg. 10). In terms of benefits, Mackey and Gass (2005) identify two main ones when

they write that “interviews can allow researchers to investigate phenomena that are not directly observable, such as…self-reported perceptions or attitudes. Also, because interviews are interactive, researchers can elicit additional data if initial answers are vague, incomplete, off-topic, or not specific enough” (pg. 173). I was particularly interested in the views of teachers, as they were the ones deciding whether to use literature in their classrooms, as well as choosing what literature to use. As I specified that I was looking to discuss literature use in the form letter sent to schools, the interviewees who volunteered to speak with me knew that this was going to be the main topic of discussion. In multiple cases, the teachers who agreed to speak with me had a particular personal interest in literature, honed either from university study or from hobby reading. A benefit of this method is that both interviewee and interviewer have a “theme-oriented” conversation (Kvale 1996, pg. 29).

Kvale (1996) writes that interview studies generally report on between five and 25 interviews. However, in a more recent publication Baker and Edwards (2012) define 30 participants as a medium sized sample for qualitative research studies. Following Baker and Edwards (2012), I planned to have 30 interviews in and around three large cities in France, and hoped for an even number of participants in each area. That being said, I ended up with 31 volunteers from two large cities, and only three from the third. This was not particularly problematic, as I was not planning to construct case studies based on the different cities, and I received relatively consistent responses regarding both the frequency of literary use and the types of literature chosen from interviewees throughout the country.

The interviews were intended to gather information about teachers' understanding of literature as well as their approaches and attitudes towards it. In order to do this, two approaches were taken. After completing the consent form (see Appendix E), teachers were given the questionnaire (see Appendix A for the French version and B for the English version) to fill out and were asked to think aloud while completing it, and then they were asked a series of 17 questions in a semi-structured format (see Appendix F). The issues addressed in the questionnaire have been discussed in Chapter Three, but the issues addressed in the open questions were:

1. How long have the teachers taught English, and what training have they received in the teaching of literature?

2. How do teachers define literature?

3. What are their reasons for using it in their classrooms?

4. What are their criteria for choosing particular texts?

5. What activities do they facilitate when teaching literary texts?

6. What do the teachers see as challenges when teaching literary texts?

My main aim was to get a better understanding of how teachers perceived literature; whether they saw it as an optional extra for enrichment or a core resource for their English classes.

4.2.2 Interview design

The interview consisted of two parts, as previously stated: the think aloud responses to the questionnaire and the open questions for the semi-structured discussion. As discussed in Chapter Three, the questionnaire consists of 40 multi-step questions, so 60 questions in all, which are a combination of open responses, multiple choice questions and Likert-scale statements. For the second part, semi-structured interviews were chosen because, as Mackey and Gass (2005) explain, they allow the researcher the ability to ask the same basic questions of all interviewees, while also providing the opportunity to ask follow-up questions and engage with different responses in greater depth. All questions were open-ended. Seidman (2006) recommends this, as he identifies the goal of the interview as having "the participant reconstruct his or her experience within the topic under study" (pg. 15). The open questions for the semi-structured discussion were divided into two parts. There were 17 multi-step questions, so 20 questions in all. The first, general questions, asked about the teacher's personal background. The five questions focus on the following four issues:

- The years of experience the teacher had teaching English
- The years of experience the teacher had at his or her school
- The classes they taught that year
- Which textbooks they used in their classes

The second part, focused questions, asked about the teacher's views on literature and his or her classroom practice. The 12 questions focus on the following seven issues:

- The teacher's definition of literature
- The frequency with which literature was used
- Reasons for using literature in the classroom
- Criteria for choosing a literary text
- Activities related to the most recent literary text taught in one of the teacher's classes
- Whether the teacher discussed style when using literary texts
- The teacher's future plans for literary texts in his or her classes

There were three main considerations I took into account during the development of the interview. One of the potential problems of an interview is having little to no response from the interviewees or running out of things to say on the topic. This potential problem was addressed in two ways: first, by having the interviewees fill out the questionnaire, and second, by asking interviewees to bring a copy of a text that they recently used in one of their classes. The question was raised as to whether the inclusion of the questionnaire would provide additional information in the face-to-face conversations. I decided that the use of a think aloud protocol would add to the experience of filling out the form in person, and that filling out the form in person would provide a frame to the discussion. The choice of requesting that interviewees bring a recently taught text was modelled on Gray (2007), who had interviewees bring a controversial image from textbooks they used. This enabled his interviewees to articulate their views around a concrete example rather than simply discussing the idea of controversial images abstractly.

The second issue was how to make interviewees comfortable, both with the interviewer and the topic, during the semi-structured part of the interview. It was decided that a few general questions describing the interviewee's personal experiences as a teacher might provide an entry to the topic. The third issue was how to avoid interviewee fatigue. In order to address this issue, the interview was piloted in two ways with a small sample of four teachers in and around a large French city in March 2014. Two teachers completed the think aloud before the semi-structured discussion, and two teachers had the semi-structured discussion before completing the think aloud. It seemed that teachers had more to say on the topic if they had completed the think aloud first, so the procedure of having the think aloud before the semi-structured discussion was chosen for the fieldwork.

4.2.3 Data collection

Between March and June 2014, I interviewed 34 teachers in and around three of the largest cities in France. As was the case with the questionnaire, a true random sample was not possible, but I cast a wide net, writing to 677 schools. Unfortunately, I am not able to estimate a response rate, having no data on the number of teachers per school. That being said, the goal as expressed in my research proposal was to interview 30 teachers, and I ended up having more volunteers than needed. The additional volunteers were directed to the online questionnaire instead. Potential respondents were contacted in two ways. Firstly, there were contacts of my supervisor. Secondly, in the same way as I recruited the questionnaire participants, I sent out a letter in French to school principals in schools throughout the country, using the directory of the

Ministère de l'Éducation Nationale de L'Enseignement Supérieur et de la Recherche to find schools and their email addresses. The letter requested that principals circulate my call for participants among interested teachers (see Appendix C). In the majority of cases, I received no direct response from the principal and interested teachers contacted me directly. I then corresponded with them to determine a time and place to meet. In four cases, I met interviewees at their homes. In six cases, we met at the interviewee's school. In the rest, we met at urban cafés.

The interviews were scrutinized using content analysis, in which each interview was condensed into its coverage of different themes, and the themes were organized into categories. Following Kvale and Brinkmann (2009, pg. 203), content analysis "[quantifies] how often specific themes are addressed in a text." This follows the processes identified by Boyatzis (1998) and Saldaña (2013). Saldaña (2013) specifically names thematic analysis as a subset of content analysis, and explains its benefit as follows: "unlike most approaches to content analysis, which often begin with predefined categories, thematic analysis allows categories to emerge from the data" (pg. 177). Boyatzis (1998, pg. 29) discusses allowing categories to emerge from the information gathered and calls this process using "inductive" themes. In my case, the data were analysed in three ways. First, quotes were grouped by theme. This was helpful for the first viewing, but nuances were lost. Certain themes included multiple subtopics, and it was necessary to account for these layers of meaning. I then attempted to use the raw data and create word clouds to see whether this would provide me with an insight into the data, but it did not help to organize the data in a particularly meaningful way. The raw data was then recoded, and keyword summaries were created.

4.2.4 Factors affecting the quantity and quality of the interviews

As mentioned in the previous section, I exceeded my expectations for the quantity of volunteers for interviews. Quality was affected by being in a public setting, which meant that sometimes responses were not picked up by the audio recorder due to external noises, such as coffee machines and music. By and large, the quality of the interviews did not seem to be greatly affected by these issues. Only one interview was largely affected, but the interviewee in question happened to have a particularly quiet voice, so the quality may still have been affected if we had been in a quieter space.

The other issue was the battery life of the recorder. I monitored this issue for the most part, but in one case the interview is incomplete because the recorder battery ran out. I transcribed the material from that interview alongside the others, but it is disappointing that the record was cut short.

As mentioned in section 4.1.2, I invited interviewees to think aloud while filling out the questionnaire and say anything that came to mind. Most did not take advantage of this opportunity and filled the form out in silence. I still think the use of the questionnaire was beneficial, as it introduced them to the topic and the sort of information I was looking for. Perhaps it did not work due to Dörnyei's (2007) critique that "providing think-aloud commentary is not a natural process" (pg. 148). The questionnaire filled out by the interviewees was not analysed in the same way as the online questionnaire; the only information I took from the document was the examples of different types of literature taught. Demographic information such as whether the teacher taught in an urban or rural school and their number of years of teaching experience was covered in the interview schedule.

In terms of the quality of the interview content, Kirchhoff (2016) raises the issue of inviting “social desirability bias” by asking teachers about the texts they use rather than asking students about the texts they remember. She also writes that any texts mentioned “cannot be interpreted as an exact rendition…but as an approximation” (Kirchhoff 2016, pg. 233). While these are certainly reasonable concerns, I sought to deal with these issues by asking teachers about activities they engage in with the literature, rather than simply asking for a list of texts taught. I also interviewed teachers during the school year, so that they would not have difficulties remembering the texts that they had covered a few months prior, or what they were studying at that moment. By asking them to elaborate on the texts, my intention was to actively bring the teachers’ classrooms into the conversation, as opposed to dealing with the classroom and curriculum as static entities. Aside from observing each class multiple times over the course of the year, this seemed to be the best way to gain a sense of what teachers do, why they do it, and how they feel about their courses.

4.3 Interviewee profiles

The 34 interviewees were largely experienced urban teachers. Twenty-seven of the teachers taught in urban schools, while seven taught in rural ones. Over two-thirds of the group had 12 or more years of experience. Twenty-nine of them held advanced degrees, and 14 of them had passed the *Agrégation* exam, the most competitive teaching certification. A few of them had spent time in English-speaking countries. Ten had spent some time on an exchange program in university, and ten had been French teaching assistants in English-speaking countries. This group had about the same level

of teaching experience as the teachers who responded to the questionnaire, but they had more advanced degrees (85% of the interviewees as opposed to 72% of the questionnaire respondents), and a larger percentage passed the *Agrégation* exam (41% of the interviewees as opposed to 22% of the questionnaire respondents).

Specific training in the teaching of literature was minimal in this group. Nine of the interviewees felt that they had received some training during their academic studies, while six had received training from the *Education Nationale*, four had received training by external organizations, and one mentioned training as part of her preparation for the *Agrégation* examination.

4.4 Definitions of literature

To start the interview, teachers were asked how they defined literature. Five categories of definitions surfaced: literature as art, literature as language, literature and the world, literature as escape and literature as a physical entity.

4.4.1 Literature as art

The 15 interviewees (44%) who chose to define literature as art did so either from the standpoint of a discussion of style (i.e. literature is artistically written) or from the standpoint of a cultural artifact. Some also included a mention of the purpose of "literature as art" in terms of a reflection on human experience.

Some of the interviewees used terminology from the visual arts. Yvonne stated "its painting with words. Its pictures with words" (Yvonne pg. 16), while Faye likened

literature to a photograph, saying “this is a way of maybe taking a sort of picture of things” (Faye pg. 12). Other interviewees highlighted the purpose of literature when likening it to art. Yvette said that it provoked the reader: “The general idea-- is to produce emotion and pleasure” (Yvette pg. 15) while Franck identified literature’s composition of linguistic and cultural elements when he said “it’s written art that enables you to grasp a culture and a language at the same time” (Franck pg. 14). Leonie (see Appendix G) also made the link between literature and culture, saying “literature is an artistic means of transport for culture” (Leonie pg. 14).

In making this connection between literature and visual art, interviewees emphasized how valuable literature is to the lived experience. Elise said it is “the way to go to the core of things—to go to reach the quintessential aspects of life” (Elise pg. 9), while Adele argued that it is “something that’s really necessary for—for your soul and for your work as well” (Adele pg. 12). Annick also linked art and livelihood, saying “we end up with a work of art that ultimately allows us to understand something about the human experience in a better way than we ever did before” (Annick pg. 8). While Elise and Adele spoke about literature’s value on the personal level, Annick spoke about how it provides additional insights on being alive.

4.4.2 Literature and language

In a similar way to the discussions of literature as art, 12 interviewees (35%) highlighted the way that literature is written as being different from other forms of writing. Annick, in addition to describing literature as art, highlighted the ways in which literature is an advanced use of language that appeals to the reader on a personal level, saying

“literature is a sort of high wire meaning making use of language and ultimately appeals to our better natures” (Annick pgs. 8-9). Collette also spoke to literature’s personal appeal, saying literature is “words that speak to you; that mean something” (Collette pg. 7). Other interviewees contrasted literature with other forms of writing. Sébastien said “I would say that a literature text…does not define its text only in an informative way” (Sébastien pg. 9). Mireille made a more explicit comparison to newspaper articles, saying “in literature, you find more emphasis on words and ideas. As in, you know, using four different ways to describe red, rather than three different ways of defining an author. You know, which is what an article would do” (Mireille pg. 14). Ambre spoke about style in terms of whimsy, combining words and images. She said “it is literature when you actually feel that the author is playing with words; playing with images and trying to—using the language as the real thing and not… the message is actually conveyed through words and images and sounds, whereas in prose or a press article, the style itself wouldn’t matter so much” (Ambre pg. 8).

4.4.3 Literature and the world

Ten interviewees (29%) made some mention of literature and its relationship to the world, whether through the way in which it provides a link between the reader and everyday life or the way in which literature showcases history.

Three interviewees used metaphors to describe the link between the reader and life. Noelle described literature as “a mirror of what people live every day” (Noelle pg. 8), while Romain stated that it is “a sort of window to the world. Window to the present, window to the past, window to the future, window to the society” (Romain pg. 6).

Veronique proposed that literature is a companion that provides another world for the reader to experience. She said “it’s like a companion that helps you understand yourself and the world around you. And it’s a company, too, because when you feel lonely or, even when you don’t, you can get into a book and it’s like you create a whole world that is, like, in parallel with the world you’re in. And there’s an interaction between—a constant interaction between the two” (Veronique pg. 8). Although Bernard does not use a metaphor, he stated that literature provides another view of reality. “Fiction tells many things about reality. So maybe we can get answers or…or say ‘yes’ to everything” (Bernard pg. 8).

The connections to the world were also highlighted by the three interviewees who discussed the historical insights literature can provide. Estelle linked the past conveyed in some literary works with modern experiences, saying “you understand the modern world better if you read Shakespeare, for example. Yes, when you think of the reaction of the people, the situation, you can compare with our contemporary times” (Estelle pg. 14). Julie does not talk about links with modern life, but emphasized the way a reader can learn about history through literature. She said “it’s a portrait of a civilization, so, for me, it’s a way to get acquainted with peculiarities and with a culture” (Julie pg. 6). Cécile’s definition reiterates this idea, as she said “it’s a way for [students] to understand what it was like at a certain period of time in a certain country” (Cécile pg. 16).

4.4.4 Other definitions of literature

Two smaller groups of answers were also present among the interviewees. One was the group of four teachers (12%) who defined literature as a mental escape. These definitions function as benefits for the reader. Liliane discussed her need for the space and opportunity that literature provides to go somewhere else, even if one is not physically moving. She said “For me, literature is like taking a trip. I need it to escape. To escape my mind, to escape my daily life” (Liliane pg. 7). The other group, consisting of 3 teachers (9%), highlighted the physicality of literature, speaking of it as generally being contained in a book. As Constance said, it’s “something you can touch, something you can turn the pages of, read and reread” (Constance pg. 8).

4.5 Reasons for using literature

The interviewees were then asked about their reasons for using literature. The reasons that interviewees gave can be grouped into five categories: cultural exposure, skill acquisition, personal enjoyment, student interest and growth, and global issues.

4.5.1 Cultural exposure

Nineteen interviewees (56%) justified their use of literature as a way to provide cultural exposure, either through providing general insights into English-speaking culture or through helping students build a knowledge base of references by teaching classical masterworks.

Interviewees who spoke to the idea of providing general exposure emphasized that language and culture are connected. As Veronique said “I think it’s important for them to read literature because the language is also part of a culture. And I think that reading writers or authors or literature, it’s also a way of getting to know the culture of a country; of different countries” (Veronique pg. 10). Cécile emphasized that teaching about culture is a responsibility of the foreign language teacher. She said “I do think it is important for the—for the students to get a little bit more culture. I mean, we’re not only there to give them tools to speak a foreign language” (Cécile pg. 19).

Those who spoke about providing a knowledge base through the use of classics or famous texts emphasized gaps in student knowledge. Karla exclaimed “it’s for them to know the classics. They didn’t know Mark Twain! They didn’t know the name!” (Karla pg. 3) Renee wanted the students to gain a stronger understanding of the African American experience by teaching *A Raisin in the Sun* and stated simply “I wanted them to understand that social reference” (Renee pg. 17). Claire also wanted to strengthen students’ understanding; in her case, through teaching short stories by Isaac Asimov. She justified this choice because he was “one of the fathers of science fiction” (Claire pg. 14).

4.5.2 Skill acquisition

Seventeen interviewees (50%) discussed the way that studying literature could strengthen different competence areas, whether in critical thinking or language ability. Those who mentioned critical thinking spoke, like Franck, about “[giving students] tools to understand the world” (Franck pg. 3). Estelle contrasted “literary thinking” with that of

people who study Management, arguing

“when you have somebody who studied Management, he only thinks in terms of Management and little boxes and things like that. Whereas when you study literature, it makes you more subtle in a sense that everything is not black and white and you don’t put everything in little boxes, and things are, perhaps more complicated and that…and perhaps richer” (Estelle pg. 16).

Language skill growth was emphasized by the majority of the 17 interviewees in this group in this group, with 11 teachers (32% of the entire sample) mentioning it. Annick spoke about the possibility that students could feel a sense of possession of the language by studying literature, saying “if you keep them flattened in that zone where they’re just thinking about usage of language and grammar, there’s no need for them ever to feel like the language truly belongs to them” (Annick pg. 9). Both Faye and Leonie (see Appendix G) mentioned the possibility of learning additional vocabulary through literature, while Franck spoke about the possibility of gaining a better understanding of the language through thorough analysis and experimentation: “vocabulary-wise, it’s more interesting to study a piece of literature. Because you can play with the lexical fields, you can play with words, find synonyms, try to understand why the author decided to use that particular word and not another word, and try to find the nuance…literary meanings; subtleties between the words. So you know, you can play on different levels. That’s what I like” (Franck pg. 15).

4.5.3 Personal enjoyment

Eleven interviewees (32%) explained that they used literature because they enjoyed it. eight of them mentioned their personal appreciation of literature, using the words “like” or “love.” Cécile and Elise mentioned teaching texts that they had been particularly moved by during their own studies. As Cécile said on teaching *Of Mice and Men*, “I studied this novel when I was at university, and it’s the first novel that made me cry ever, so I feel very close to the novel” (Cécile pg. 7). Elise felt similarly about *1984*. “I love it, and I remember when I read it, it really changed my life” (Elise pg. 12). Julie spoke more broadly, saying she teaches literature “because I love it and I want to share” (Julie pg. 7).

4.5.4 Other reasons to teach literature

Seven interviewees (21%) mentioned student interest and growth as justifications for teaching literature. Sébastien spoke about the potential emotional investment students could have when reading literature, saying

“Somehow they have access to more feelings—if you can say feelings—if they read literature instead of newspaper things which are, of course, sometimes, let’s say, more objective…This is probably easier, to have a personal relation to a text, when it’s literary, than when it’s a newspaper thing” (Sébastien pg. 10).

Others spoke about students’ ability to express their opinions more readily about literature and becoming more self-confident once they learned they could read a novel in English.

The final group of answers, accounting for four (12%) of the interviewees, mentioned global issues such as the way that literature touches on universal topics. Franck talked about the ability to make connections between literature and other subjects such as History, while Serge and Renee spoke about the possibility of relating literature to the students' everyday lives. As Renee said in reference to her choice of the play *A Raisin in the Sun*, "a lot of the students actually feel racial-type pressures here in France, but it's very rarely spoken of, especially in the classroom" (Renee pg. 17).

4.6 Criteria for the choice of text

The criteria that interviewees gave for their choice of literary texts can be grouped into five categories: the syllabus, accessibility, personal taste, student growth and interest, and style and language.

4.6.1 The syllabus

Half (17 interviewees) mentioned the syllabus as a key factor in their choice of text. Some spoke about the national curriculum directly, as Liliane did when she explained "the guidelines from the *Education Nationale* are that you have to organize your lessons in sequences, and each sequence has got a theme, basically. So the idea is just to pick up the right documents, the things that will concur with your theme, and which will—you'll be able to use properly in your class according to your students" (Liliane pg. 9). Others spoke more broadly about this issue, referring to themes they studied or, as

Mathilde said quite generally, “it’s got to be coherent with the rest of what I’m doing” (Mathilde pg. 13).

4.6.2 Accessibility

Although the actual accessibility of the texts mentioned in the interviews could be debated, 16 of the interviewees (47%) mentioned striking a balance in some way between the level of difficulty and the length of text while taking student ability into account. Nadine explained that the determination of a text’s difficulty is nuanced by the fact that her class is heterogeneous in terms of student ability.

“Not too easy, because the students will get bored. But not too difficult either—that means I would have to spend hours and hours on the same text, and that gets boring, too. Some of them are very good. Some of them have very real difficulties understanding English, reading in English, so I have to think of texts that suit, you know, students of different levels” (Nadine pg. 8).

Serge framed his criteria as questions and asked “are they going to be able to grasp what is important without having to read it two or three times?” (Serge pg. 12). Faye warned that the text should be written in “language they can understand. It shouldn’t be too complicated, because then they will stop reading; they will stop focusing” (Faye pg. 14).

4.6.3 Personal taste

In terms of personal taste, this refers to what teachers valued as their freedom within the constraints of the syllabus and their personal enjoyment of literature. Twelve interviewees (35%) mentioned personal taste as one of their criteria. Georgette spoke directly about factoring in her personal taste to the constraints of the syllabus, saying "it's texts that I've loved and that I want to sort of want to transmit to them. There's not much sort of thinking about it, as long as I'm given one of those themes, I try to find…just texts I love" (Georgette pg. 8). Annick and Veronique considered that their personal taste would affect the students' enjoyment of the text. Annick argued "it has to speak to me. I'm going to live with it for a while, so if I haven't found any redeeming quality in the text, I'm not going to live with it, and I can't expect the kids to want to" (Annick pg. 9) and Veronique asked

"if I like it, why wouldn't they like it? So now, it will be my job to try to transmit this pleasure to them. Say "look at that. I read something very interesting, and I want you to read it, too. And I'm sure you'll enjoy it. You know, trust me" (Veronique pg. 10).

4.6.4 Other criteria for the choice of text

Twelve interviewees (35%) mentioned student interest and growth as one of their criteria. Franck emphasized choosing "something that will speak to the students; that will touch the students. A topic with which they'll feel concerned" (Franck pg. 15). Adele expressed the importance of provoking a reaction through her choice of text, saying "it has to create something—a feeling. Either they hate it or they love it, but it has to create a reaction" (Adele pg. 13). Annick verbalized a desire to help students change their

perspectives through the use of literature, saying “a book like *Brave New World* allows them to ask deep questions about the nature of the world they live in, and that’s ultimately one of the big criteria” (Annick pg. 9).

Eight interviewees (24%) referred to style and language as a factor in their choice of text. Yvonne spoke about the overall thrust of the text, referring to “the message or the beauty of the message or the way it is said” (Yvonne pg. 16). Mathilde highlighted the value of using literature to teach language when she said “it’s got to be interesting for the language as well, because I’ve got very little time a week, so it has to fulfill some English teaching criteria as well” (Mathilde pg. 13).

4.7 Texts mentioned

During the interviews, 288 different texts were mentioned. This list of texts encompasses pieces the teachers taught during the 2013-2014 academic year as well as pieces they taught in previous years. While teachers were asked about pieces they were interested in teaching as well, those texts were not counted. The texts that teachers reported teaching have been separated into the following text types: textbooks, short stories, poetry, excerpts of novels, novels, and plays.

4.7.1 Textbooks

Although most of the main textbooks in France are published in three year series to match the three years of *lycée*, there were clear preferences among teachers that cut across the series. In fact, 27 different textbooks were mentioned. The table has only 13

textbooks, as series were combined into single entries. While the two most popular textbooks mentioned were *Meeting Point* for *Seconde* and *Terminale*, *Password* for *Terminale* was also mentioned multiple times, as was the *LELE* textbook *Discovering Literature*. The textbooks mentioned in the interviews have been presented in Table 4.1.

Table 4.1 Textbooks mentioned in interviews

Name of textbook	Publisher	Publication date	Number of respondents
Meeting Point series	Hatier	2010-2012	19
Password series	Didier	2011-12	11
New Bridges series	Nathan	2010-2012	10
Missions series	Bordas	2010-12	7
Discovering Literature	Nathan	2012	6
Projects series	Didier	2007-9	5
New On Target series	Belin	2010-12	4
Password Literature	Didier	2012	4
Broad Ways (Terminale)	Nathan	2002-3	3
Shortcuts (Seconde)	Hachette	2010	2
English in Mind 5	Cambridge University Press	2012	1
Take Action	Nathan	2009	1
Your Way (Terminale)	Nathan	1992	1

4.7.2 Short stories

Sixty-six different short stories were mentioned in the interviews. The most popular texts were “Desiree’s Baby” by Kate Chopin and short stories by Edgar Allan Poe, though Roald Dahl’s piece “The Landlady” was also mentioned multiple times. The short stories provided in Table 4.2 include texts mentioned by more than one teacher. The other texts mentioned can be found in Appendix H.

Table 4.2 Short stories mentioned in interviews

Title	Author	Publication year	Origin	Number of respondents
“Desiree’s Baby”	Kate Chopin	1893	U.S.	5
“The Landlady”	Roald Dahl	1959	UK	4
“I, Robot”	Isaac Asimov	1950	U.S.	2
“The Pedestrian”	Ray Bradbury	1951	U.S.	2
“Mr. Jones”	Truman Capote	1980	U.S.	2
Dubliners	James Joyce	1914	Ireland	2
“The Fly”	Katherine Mansfield	1922	UK	2
“The Temple”	Joyce Carol Oates	1996	U.S.	2
“The Black Cat”	Edgar Allen Poe	1843	U.S.	2
“The Oval Portrait”	Edgar Allan Poe	1842	U.S.	2
“The Tell-Tale Heart”	Edgar Allan Poe	1843	U.S.	2
“Tell Me Who To Kill”	Ian Rankin	2003	UK	2

4.7.3 Poetry

Fifty-eight different poems were mentioned by the teachers. The most popular ones were “Strange Fruit” by Abe Meeropol and various poems by William Shakespeare. It should be noted that “Strange Fruit” is more often known as a jazz song, but as it was originally published as a poem, it is considered as one for the purposes of this study. The poems provided in Table 4.3 include texts mentioned by more than one teacher. The other texts mentioned can be found in Appendix H.

Table 4.3 Poetry mentioned in interviews

Title	Author	Publication year	Origin	Number of respondents
“Strange Fruit”	Abe Meeropol	1937	U.S.	4
Various poems	William Shakespeare	1590s-1600s	UK	4
“Funeral Blues”	W.H. Auden	1938	UK	3
“Jabberwocky”	Lewis Carroll	1871	UK	3
“The Rime of the Ancient Mariner”	Samuel Taylor Coleridge	1798	UK	3
Revolting Rhymes	Roald Dahl	1982	UK	3
“The Raven”	Edgar Allan Poe	1845	U.S.	3
“Beowulf”	Anonymous	700s-1000s	UK	2
Various poems	John Agard	1974-2013	UK	2
“The Road Not Taken”	Robert Frost	1920	U.S.	2
“In Flanders Field”	John McRae	1915	Canada	2
Various poems	Benjamin Zephaniah	1980-2001	UK	2

4.7.4 Excerpts of novels

Seventy-eight different excerpts of novels were mentioned by the teachers. Novels by George Orwell were the most frequently mentioned, with Aldous Huxley’s *Brave New World* coming in second. The excerpts provided in Table 4.4 include texts mentioned by more than one teacher. The other texts mentioned can be found in Appendix H.

Table 4.4 Novel extracts mentioned in interviews

Title	Author	Publication year	Origin	Number of respondents
1984	George Orwell	1949	UK	12
Brave New World	Aldous Huxley	1932	UK	7
Animal Farm	George Orwell	1945	UK	5
Frankenstein	Mary Shelley	1818	UK	5
Of Mice and Men	John Steinbeck	1937	U.S.	5
The Picture of Dorian Gray	Oscar Wilde	1891	Ireland	5
The Strange Case of Dr. Jekyll and Mr. Hyde	Robert Louis Stevenson	1886	UK	5
Wuthering Heights	Emily Brontë	1847	UK	4
Alice's Adventures in Wonderland	Lewis Carroll	1865	UK	4
Oliver Twist	Charles Dickens	1838	UK	4
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	4
Dracula	Bram Stoker	1897	Ireland	4
The Castle of Otranto	Horace Walpole	1764	UK	4
Fahrenheit 451	Ray Bradbury	1953	U.S.	3
Robinson Crusoe	Daniel Defoe	1719	UK	3
Pride and Prejudice	Jane Austen	1813	UK	2
Lord of the Flies	William Golding	1954	UK	2
Twilight	Stephanie Meyer	2005	U.S.	2
Utopia	Thomas More	1516	UK	2
The Consultant	Rupert Morgan	2010	UK	2
My Sister's Keeper	Jodi Picoult	2004	U.S.	2
The Grapes of Wrath	John Steinbeck	1939	U.S.	2
Gulliver's Travels	Jonathan Swift	1726	UK	2
The Adventures of Huckleberry Finn	Mark Twain	1884	U.S.	2

4.7.5 Novels

While full novels were not used with much frequency during the 2013-2014 academic year, 33 different novels were mentioned by the interviewees as having been used either during that year or, more often, in previous years before the 2011 reform. Multiple interviewees remembered teaching novels fondly and expressed disappointment that there was no longer time to do so. The novels mentioned most often were *The Fifth Child*, *Animal Farm*, and *The Guernsey Literary and Potato Peel Pie Society*. *Animal Farm* was mentioned as both a novel excerpt as well as in its entirety. The novels provided in Table 4.5 include texts mentioned by more than one teacher. The other texts mentioned can be found in Appendix H.

Table 4.5 Novels mentioned in interviews

Title	Author	Publication year	Origin	Number of respondents
The Fifth Child	Doris Lessing	1988	UK	3
Animal Farm	George Orwell	1945	UK	3
The Guernsey Literary and Potato Peel Pie Society	Mary Ann Shaffer and Annie Barrows	2008	U.S.	3
The Absolutely True Story of a Part-Time Indian	Sherman Alexie	2007	U.S.	2
A Lesson Before Dying	Ernest J. Gaines	1993	U.S.	2
The Curious Incident of the Dog in the Night-Time	Mark Haddon	2003	UK	2
Brave New World	Aldous Huxley	1932	UK	2
Sula	Toni Morrison	1973	U.S.	2
The Catcher in the Rye	J.D. Salinger	1951	U.S.	2
The Strange Case of Dr. Jekyll and Mr. Hyde	Robert Louis Stevenson	1886	UK	2

4.7.6 Plays

Twenty-six different plays were mentioned in the interviews. Generally, excerpts of plays were used, but interviewees did not always specify that they had used an excerpt. The plays that were most frequently mentioned were ones by William Shakespeare, with *Romeo and Juliet* and *Macbeth* mentioned most often. The plays provided in Table 4.6 include texts mentioned by more than one teacher. The other texts mentioned can be found in Appendix H.

Table 4.6 Plays and excerpts of plays mentioned in interviews

Title	Author	Publication year	Origin	Number of respondents
Extract of *Romeo and Juliet*	William Shakespeare	1595	UK	12
Extract of *Macbeth*	William Shakespeare	1606	UK	6
Extract of *The Importance of Being Earnest*	Oscar Wilde	1895	Ireland	5
Extract of *Waiting for Godot*	Samuel Beckett	1953	Ireland	3
Extract of *Pygmalion*	George Bernard Shaw	1912	Ireland	3
Extract of *Endgame*	Samuel Beckett	1957	Ireland	2
Extract of *Doctor Faustus*	Christopher Marlowe	1592	UK	2
Extract of *As You Like It*	William Shakespeare	1623	UK	2
Extract of *Much Ado About Nothing*	William Shakespeare	1612	UK	2
Extract of *The Taming of the Shrew*	William Shakespeare	1593	UK	2

4.8 Activities

The 34 interviewees mentioned 67 different activities inspired or facilitated by literary texts. Four categories emerged in the analysis: writing, comprehension tasks, analysis, and acting and oral practice.

4.8.1 Creative writing

Writing activities were mentioned most often. Nineteen different writing activities were mentioned, of which 14 were creative in nature and five were either argumentative or explanatory.

The most popular creative activities were anticipation tasks, such as imagining the end of a story, as well as writing a text in the same style as the one read in the classroom, and writing poetry. Other activities included turning texts into plays, writing diary entries and creating a newspaper. The tasks are listed in the table below.

Table 4.7 Creative writing tasks mentioned in the interviews

Task	**Number of respondents**
Imagine and write the end of a text before reading it, other anticipation tasks, and changing the end of the story	7
Write poems (haikus, limericks and others)	5
Write a text in the same style as a text they have read	7
Write a text as if the student was one of the characters	4
Write a script using 2 or 3 characters from *a* text, turn a text into a play, or adapt it for the screen	3
Write a diary entry	2
Rewrite a text changing the point of view	1
Write a scene that was cut from the abridged version of a text	1
Imagine an ideal robot	1
Write an extract from an autobiography	1
Write about personal wishes	1
Create a newspaper based on a story	1
Write the author’s background notes	1
Keep a writer’s notebook	1

4.8.2 Argumentative or Explanatory writing

Of the five activities categorized as argumentative or explanatory writing, no single activity was particularly popular. Three of the activities require students to articulate an opinion on issues discussed in the story, such as technological advancements, while the other two ask the student to describe the text studied. The tasks are listed in the table below.

Table 4.8 Argumentative or explanatory writing tasks mentioned in interviews

Task	Number of respondents
Write an essay on the evils of progress	1
Write an essay retelling the story of the text studied	1
Defend the position of one of the characters	1
Choose an excerpt and write a justification for why they feel this excerpt is important	1
Write a blog post summarizing a text	1

4.8.3 Oral practice and Acting

Of the activities mentioned, 15 involve speaking aloud in some way, making oral practice and acting the second largest group of activities. Of these activities, the vast majority involved either a discussion or presentation. Twelve activities involve oral practice through discussion, debate, and solo or group presentations. The most popular activities involved using artwork to stimulate discussion, often by analyzing the piece and relating it back to the text. Art and sculpture were used as an introductory resource by four interviewees, while others used images from the textbook, movie posters or book covers. Six interviewees mentioned organizing class discussions around the text in some general way, with another five using debates or group dialogues to either introduce or analyze aspects of a text. Four interviewees had students read the texts aloud and another two had students memorize and recite W.H. Auden's "Funeral

Blues." Two interviewees directed students to create and share stories with the class, either in front of the class or by recording their voices, while another had students retell scandals from the news, inspired by the scandal in Nick Hornby's *A Long Way Down*. Another two interviewees invited students to give group presentations describing characters in the texts studied. The activities are listed in the table below.

Table 4.9 Oral practice tasks mentioned in interviews

Task	**Number of respondents**
Use paintings or sculpture to guide discussion of writing, images from the textbook, movie posters, and book covers	7
Class discussion	6
Group presentations on characters or passages in a text	5
Students read aloud from the text	4
Memorization and recitation of a text	2
Create and tell a story to the class after reading children's stories and have it align to a specific genre and record it	2
Debate about the actions of a character or central idea in a text	2
Discussion about historical context of a text	2
Tell a story inspired by a text	2
Comparison of French culture with the culture described in a text	1
Orally justify why one of the texts studied was a favourite	1
Record a summary of a text	1

Three of the activities mentioned in this group involve acting in some way. The most popular activity involved having a dramatic reading of a theatrical text, while other interviewees mentioned having students role play characters from the texts studied. The most successful role playing activity mentioned may have been Adele's description of

students presenting a trial after reading *The Rainmaker*. She mentioned a student bringing different wigs and props to school to act out different characters the first time she studied this text, and said that the experience was so enjoyable that she wanted to replicate it again with her *Première* classes. The activities are listed in the table below.

Table 4.10 Acting tasks mentioned in interviews

Task	Number of respondents
Act out a text	7
Act out the next part of the story	1
Present a trial	1

4.8.4 Literary and general analysis

Sixteen of the tasks mentioned involved analyzing the text, either linguistically or by reexamining themes or elements mentioned.

Eight of the activities mentioned involve literary or other analysis of the text. In three cases, the analysis involves looking at the filmed version of the text, either as an adaptation or the recitation of the text in the film. Other activities involve picking out literary devices and analyzing the actions of characters throughout the story. The activities are listed in the table below.

Table 4.11 Literary and general analysis tasks mentioned in interviews

Task	Number of respondents
Consider the differences between a literary text and its film adaptation	3
Determine which literary devices the author uses in a text	2
Underline the clues in a ghost story that showed there was a ghost	1
Determine the meaning of the title of a text by deconstructing the stanzas	1
Study the evolution of the characters	1
Contrast the characters in a text	1
Answer questions in groups about character motivations and general themes in a text	1
Have students find quotes from the text in groups to support their answers to broad guiding questions	1

4.8.5 Language analysis

Eight of the activities mentioned involved looking at the language of the text. The most common activities involved learning grammar based on structures in the text or taking apart the text to look at its linguistic composition. Both Mireille and Bernard take apart poems and reorganize them by lexical fields, while Ambre creates a grid of different word parts used in a text. Margaux has students identify adjectives within the text and then analyze how these adjectives contribute to a gothic atmosphere. While these activities are particularly challenging, Franck mentions an activity that is challenging in a different way: having students analyze the differences in English and French translations of *Macbeth*. Language tasks are listed in the table below.

Table 4.12 Language analysis tasks mentioned in interviews

Task	Number of respondents
Study the grammar in a literary text	3
Split a text into lexical fields, identify which lexical fields are used in a poem and why they are used	2
Consider the differences between different types of English when studying a text	2
Underline the tonal adjectives to determine what makes a text gothic	1
Create a grid showcasing different types of words such as adjectives, adverbs, and nouns used in a text	1
Study a text as an example of iambic pentameter	1
Determine the effect of repetition in a poem	1
Contrast the original English and a French translation of a text	1

4.8.6 Comprehension Tasks

Nine of the tasks mentioned were comprehension tasks. Primarily, these tasks consisted of answering basic questions based on the text read, with the most popular task being addressing “who, what, where and when” questions. A more creative version of this activity had students work in groups to create board games based on the novel *The Shakespeare Stealer*. This activity requires students both to understand the story as well as to remember minor details from the chapters. Other activities required students to reorganize the text after reading it and to fill in the blanks after listening to a recording of it. The tasks are listed in the table below.

Table 4.13 Comprehension tasks mentioned in interviews

Task	Number of respondents
Answer who, what, where, when questions about the text	5
Fill out a study guide after reading a text and as a general activity	3
Draw a picture of what happens in the text	2
Rewrite lines from a text in standard English	1
Create a board game in groups based on a text	1
Determine the definitions of words in context when reading a text	1
Jumble a speech from a text and have the students reorganize it	1
Fill in the gaps after listening to a recording of a text	1
Write a report on chapters they read at home	1

4.9 Challenges of using literature

Although the teachers interviewed had a strongly positive attitude towards the use of literature in their courses, they pointed out multiple challenges that they take into consideration when using literature. The challenges raised were the fact that literature is a complex resource, concerns about student ability, recent changes to the syllabus caused by the 2011 educational reform, time constraints, the teacher's own confidence in his or her abilities, and textbooks. Each of these issues will be discussed in turn.

4.9.1 Literature is intrinsically complex

Almost two-thirds of the interviewees mentioned that teaching literature was in some way more difficult than teaching other types of texts. These issues have been put into the following categories: complexity of meaning, complexity of language, complexity of structure, and length.

Half of the interviewees in this group mentioned the complexity of determining what a literary text means. The majority of this group noted that what is distinctive about literature is that grasping the words and the storyline is not sufficient to get a concrete sense of what the text is about. Nadine proposed that "you want students to understand what's behind the words. Because there's always something behind the words, usually, if it's a good text" (Nadine pg. 3), while Elise and Cécile spoke about "reading between the lines" (Elise pg. 3, Cécile pg. 9), and Noelle mentioned "the hidden meaning" (Noelle pg. 5). Yvonne articulated this issue more clearly when she said that "you know, when they just understand it, it's very frustrating because it's not the goal. The goal would be to—you know, to catch the beauty, the music, the poetry, the—I don't know—the subjectivity. And they rarely do, you know? They get the message, the story…okay, 'I know, I understood, I get the story.' But no, there's more to it than just the story" (Yvonne pg. 6). Renee pointed out the necessity of reading a text multiple times in order to gain different levels of meaning.

Julie and Adele both spoke about the challenges of getting students to understand a play. Julie explained that "you have to work on the meaning, and the meaning of each work and intention behind the meaning, and phraseology. The way to express things" (Julie pg. 3). Adele's response echoed these issues when she said that "It's not always easy for the students to understand both what's going on in the extract and the emotions of the characters" (Adele pg. 6).

Eleven of the interviewees (32%) mentioned the complexity of literary language. Often, they just referred to it in general, but a few teachers alluded to particular obstacles. Cécile pointed out that "it's in a foreign language that they don't really master, so that

makes it all the more complicated" (Cécile pg. 5). She added later that "there's the language, which is not the same. It's not like everyday English" (Cécile pg. 9). Yvette proposed that, while other literary forms such as novels or plays have more familiar language, "poetic language can be more innovative" (Yvette pg. 8). Margaux spoke about the difficulties of the language in short stories in terms of how to analyse it and facilitate activities, saying that "I would say that the challenge here when you teach short stories is to get them to understand the style and how to write it, how do you make it a sort of thriller, or how do you work on the tone, on the emotions of the reader" (Margaux pg. 6).

Issues related to literary structure were mentioned by a quarter of this group of teachers. Renee proposed that "there's always a code" in a short story, noting that "there's almost always a clue at the beginning" (Renee pg. 6) but it is necessary to retrace one's steps after reading the text to determine where the clues are. Constance spoke instead about "a twist at the end" (Constance pg. 5). Franck mentioned "the fact that all the information is really packed, in a way. It's very dense" (Franck pg. 5). He also noted, however, that although there is a particular density to a short story, it may not always appear to the reader that there is a great deal of action. Perhaps this relates to the subtleties Renee raised. In terms of poetry, Elise noted that as "the form itself is art" (Elise pgs. 3-4), this may intimidate students.

4.9.2 Student ability

The second greatest challenge, raised by half of the teachers, was their view of the students' lack of ability, whether due to a lack of vocabulary, critical thinking skills, cultural knowledge, weak facility with reading, or attention spans. Four teachers raised the issue of their students' linguistic deficiencies. Leonie (see Appendix G) pointed out that "if they want to read books that are supposed to be for them—it's too difficult for them, and if they want to read something in English which is at their level, the—well, I mean, the story is too simple for them" (Leonie pg. 12). Adele felt the main issue was related to grammar, saying that "I feel like…grammar is really—really an obstacle for them. So…metaphors are a bit difficult" (Adele pg. 3). Yvonne highlighted weak critical thinking abilities, saying that "they don't make links, you know" (Yvonne pg. 4). Manon felt similarly, noting that it "was difficult, you know, getting them to think" (Manon pg. 16).

Estelle explained that a lack of cultural references caused students to miss out, stating that "sometimes they can just be lost and misunderstand a text because of a few cultural elements, historical elements that they haven't heard of" (Estelle pg.13). Similarly, Noelle discussed the necessity of providing background information when teaching *Pygmalion*, explaining that "the students didn't understand what happened that day at that time, so they had to go back and understand what happened to women and to--the political and social issues and the position and the situation of women at that time" (Noelle pg. 8).

Romain indicated that reading abilities in general were not up to par, saying that "they are not great readers, and I think they are less and less great readers" (Romain pg. 8).

Yvonne also raised a similar issue, combining a lack of vocabulary, reading abilities and motivation in saying that:

“they stop every two words, you know? They are not able to try and read, you know, and grasp what they understand and try to fill in the gaps by themselves, you know. They would like to—if they don’t understand each and every word, it means ‘ooh, I don’t understand it’” (Yvonne pg. 9).

Others pointed out challenges of choosing texts that would suit the standard classroom, which in France is based on mixed ability groups. Nadine explained that “I have students whose levels are very different. Some of them are very good. Some of them have very real difficulties understanding English, reading in English, so I have to think of texts that suit, you know, students of different levels” (Nadine pg. 8). Carole felt the issue was a general lack of maturity. She complained that “they really don’t understand what is expected from them” (Carole pg. 4). Ambre argued that there was a lack of motivation, as literary students are not always literary-minded. She said that “half of the students, they end up in L because they’re not really good at math, so it’s not really a first choice” (Ambre pg. 5).

Beyond general issues of ability is the complaint that students get bored easily, and this limits the texts that can be studied in the classroom. Veronique explained that “even in their own language, in French, they don’t really, you know, like reading long texts and it’s hard for them to focus” (Veronique pg. 4). Yvonne had less patience for this issue, complaining that “they get fed up really quickly. You know, two days, three days on the same text? They are bored” (Yvonne pg. 11).

4.9.3 Changes in the syllabus

The third major challenge, mentioned in more than a quarter of the interviews, centred on the national curriculum and preparation for the examinations. Feelings of being restricted by the syllabus were mentioned in six of the interviews. Prior to the reform, teachers had more autonomy in choosing units for their classes, but with the most recent reform came the introduction of four themes to be covered over the course of the year in the general *Première* and *Terminale* classes and six themes to be covered over the two year *LELE* course. Ambre noted that "it's a lot of pressure" (Ambre pg. 13), and Collette said that "the new syllabus is actually much much more restrictive" (Collette pg. 5). Estelle argued that "the curriculum does not give us enough leeway to focus on poetry or literature and we do a little bit of everything" (Estelle pg. 9).

The *LELE* examination also came under scrutiny, with teachers feeling that the students were given an overly ambitious curriculum compared with what they were expected to present at the *Baccalauréat*. Annick raised a similar issue of teaching bits and pieces to cope with the nature of the examination, complaining that "I think the exam's been dumbed down to a certain extent, so, I mean…the kid's supposed to do a five minute presentation on 'Mark on the Wall?' How in G-d's name are they going to do it? So instead, we will take a tiny bit of 'Mark on the Wall,' one line from what Virginia Woolf said in 'A Room of One's Own,' and maybe an iconographic document such as her sister's painting of her and that's that" (Annick pgs. 7-8). Faye noted that, with the examination, the nature of teaching literature has become more utilitarian. Every text taught in class becomes an opportunity for students to prepare their dossier for the examination, and she says that "if you study an excerpt from a novel…You have to see

what questions they're going to raise about it; how they're going to use it" (Faye pg. 9). Constance combines the utilitarian realities of examination preparation with the feelings of being limited by the syllabus in saying that

"when you're doing it for the exam, it restricts your possibilities because the students have to produce this and that and to be able to-to present it in front of the jury, so you really have to make sure they're ready for the exam. And you have to restrict the things you would like to do yourself" (Constance pg. 15).

In terms of the examination for the general English course, Faye explained that the study of reading materials in general has been greatly marginalized by the addition of tests on listening skills and oral expression in addition to the previously existing tests on written comprehension and written expression. She outlined the situation, saying that "now, they have only two hours and they have two more exams, okay? They have an oral comprehension and an oral expression. And so this is very very difficult, to work on the written part… The oral comprehension takes place in February and then the oral expression, it is in May. And so they're really focused on that, because they know that they're usually better for the oral part than the written part. So they want to have as many points as possible, so they're focused on that. And so then they really feel as if the English part is over.

They have some tests three or four times—mock exams. So then we really work on the written part, but it's—I mean, four times a year. And so this [gesturing to a text] is an extract from a novel. But we write only on the written comprehension, okay? They have questions—so, who the characters are, what they really mean when they say this and that…So we answer that with them, and we try to see how well they can write it in

English, but we are certainly not going to do anything about the author and the book. It's really only the excerpt, and it could be anything" (Faye pg. 10).

Claire took a broad view on the French system, raising some advantages while underlining the disadvantages of the direction of the national curriculum. She stated that "we are good at analyzing. We are very logical. We know how to build an essay. But creativity is killed in the bud, I mean, as early as *Primaire, CP, CE*, (the primary school years) and we're just not good at this. So the students, they are; they've been trained to exert their critical minds, to read texts, to talk about them, to be logical. But never just to pour themselves into a text" (Claire pg. 16). Yvette was more pessimistic, complaining that "everything that's really interesting is gradually removed from our school system" (Yvette pg. 6).

4.9.4 Time constraints

The fourth major challenge that emerged from the interviews was the lack of time allocated in the schedule for English classes. The general idea gleaned from the interviews was that the study of literature may take longer than the study of other materials or aspects of the language. Even without that caveat, the fact remains that in the final two years of secondary school, the general English course is allocated two hours a week of class time, and the ambitious curriculum does not match the time given. Ambre explained that "if we study a text, it has to be really analysed in two or three hours and that's it because we have no time. And we're always in a rush and literature is time-consuming. And we have—we need time, so we can't. So that is why I think literature is not really much used for *Terminale*" (Ambre pg. 9). Yvonne raised a

similar issue of literature taking more time than what is available, stating that “you don’t study a text or a novel in one hour. You need days; sometimes weeks” (Yvonne pg. 11). Carole noted that with “two hours a week, it’s not enough to give them everything.” (Carole pg. 4). Collette described the year in terms of a marathon, saying that “it really is, you know, a race, actually. It’s a race to get everything done in time.” (Collette pg. 5)

Both Faye and Mireille mentioned texts that they had taught in previous years that had to be cut when the hours for English were limited. In Faye’s case, she had taught Rupert Morgan’s novella *The Consultant* on the request of the Economics teacher, as the piece deals with the day to day occurrences in the business world, but the lack of time caused confusion among her students and thus it had to be scrapped. She said that “when we had three hours, okay, because I could work on it for three weeks. But now, it would be five weeks. And I tried to do it, and the pupils told me “well, that’s too long. We don’t remember. It was--the beginning was too long ago.” So I stopped” (Faye pg. 14). Mireille enjoyed teaching *Under Milk Wood*, but could not fit it into her curriculum for the year. In her case, however, she chose to spend longer periods of time on extended excerpts of *Breakfast at Tiffany’s* and *Macbeth*, so in her case it was less an issue of a general lack of time and more an issue of personal choice coupled with the realities of the curriculum.

4.9.5 Teachers’ confidence in their own abilities

A lack of confidence emerged in almost a quarter of the interviews. This lack of confidence often led to a teacher choosing not to use a particular type of literature, or avoiding discussions of style. André, who works almost exclusively with novels,

confessed “I don’t know much about theatre, so I just tend to avoid things I don’t know, because I don’t want to be teaching, you know, wrong things and stuff” (André pg. 6). Serge, who uses both novel excerpts and plays, felt at a loss with poetry. He said that “poetry--I cannot teach poetry. I just can’t. I don’t know if it’s because I never had a good teacher who taught poetry in school or in—at university…I wouldn’t know what to do or what to say” (Serge pg. 5).

Cécile and Claire echoed Serge’s feeling that he had not been fully prepared to teach literature while in university. Cécile said that “it’s a lot of analysis, so it’s harder for me because I’m not a Literature major, so I’m not that used to studying poetry, and so it’s difficult for me to help students actually enjoy studying poetry” (Cécile pg. 5). Claire felt similarly about drama, admitting that “normally, I specialize in grammar and linguisti—and phonetics. So I love novels, but I’m not good at drama, and I don’t feel confident. Of course, I could try—find a play and just teach it, but I don’t think I know enough to do it” (Claire pg. 5). Veronique’s lack of training led to her unease with discussions of style. She said that

“I’m not really 100% confident about my knowledge about literature and how to analyze a text. But when I’m sure, yes, I talk about the style and some of the elements that characterize the style. That’s what I try to do, as much as I can. But when I’m not sure, I don’t say—I don’t say—I don’t talk about it” (Veronique pg. 19).

4.9.6 Textbooks

Textbooks were mentioned as a challenge in the classroom by four interviewees. While they were asked about their general views and whether they used a textbook in their classrooms, three pointed out that the problem with the books was a lack of literary texts. Estelle noted “nowadays we have textbooks where there are very few extracts from novels…It’s very difficult to find a short extract” (Estelle pg. 11), while Ambre complained that “textbooks tend to be bits and pieces of everything and we have very few… really…very few long meaningful texts or articles” (Ambre pg. 7). Elise did not feel that there were enough literary texts either. Ambre, however, stated that the silver lining in this case was the addition of audiovisual documents in the supporting materials included with the books. Sébastien had different issues with the books at his school, namely that texts were too long and the accompanying questions were too challenging for the students. He said that “you can’t use the texts because they are too long—of course you can cut them as well—that’s not always possible. Of course, you can’t always use the question because that’s too much work, so I’d rather do the thing myself so I do what I want, really with them” (Sébastien pg. 8).

4.10 Conclusion

The interviews sought to answer several questions.

How long have the teachers taught English, and what training have they received in the teaching of literature?

The teachers interviewed had a significant amount of experience, with over two-thirds having taught for 12 or more years at the time of the interviews. In addition to their experience in the classroom, the majority of them held advanced degrees. That being said, only slightly more than half of them felt that they had received training in the teaching of literature. Nine of the interviewees felt that they had received some training during their academic studies, while six had received training from the *Education Nationale*, four had received training by external organizations, and one mentioned training as part of her preparation for the *Agrégation* examination. Of that group, nine (the majority) felt that their university studies had prepared them in some way, while six (the second largest group) mentioned receiving training from the *Education Nationale*. Almost a quarter of the interviews included a mention of the teacher's lack of confidence in teaching English. As a result, certain types of literature were avoided by these teachers, or discussions were truncated so that they could speak on topics in which they were well-versed. Other topics, such as style, were avoided by certain teachers.

How do teachers define literature?

Close to half of the teachers interviewed defined literature as art in some way, whether in terms of style or as an example of the culture of English-speaking countries.

Literature was also defined as having descriptive language, being a representation of the world, serving as an escape, as well as being a physical entity such as a book.

What are their reasons for using it in their classrooms?

Over half of those interviewed felt that the purpose of using literature was to provide an introduction to the culture of English-speaking countries. There was the sentiment that using literature provides a way of teaching the language that goes beyond simply functional purposes. Multiple teachers also emphasized that they wanted to help their students build a knowledge base of cultural references by exposing them to classical literature.

There was a sentiment among half of the teachers felt that using literature could strengthen students' skills in both critical thinking and language acquisition. They claimed that literature could help students perceive the world in different ways and that it could help them feel some ownership of English.

Other reasons for teaching literature included the teacher's personal desire to teach it, the fact that students were interested in it, and the idea that students could grow by reading it.

What are their criteria for choosing particular texts?

The national curriculum was the main consideration for half of the teachers interviewed. The issue of washback, or the influence of language testing on the activities of the classroom, including teaching and learning (Cheng and Curtis 2004), is raised to some extent by the teachers' accounts. Ministry of Education documents (MEN 2010a, 2010b)

reformed the *Baccalauréat* examination by formally proposing a renewed focus on oral ability and, in doing so, adding an additional oral assessment in English. In other countries, including Turkey (Hughes 1988), Hong Kong (Cheng 2004), and Israel (Ferman 2004), the inclusion of an oral exam prompted teachers to facilitate oral practice and had the positive effect of raising the students' ability level. In Ferman's (2004) study, she reported on the enthusiastic feedback from Inspectors, who believed that the addition of the oral examination on literature changed teachers' classroom strategies immensely, modernizing them and focusing less on traditional lecture-based classrooms. The teachers in Ferman's (2004) study, however, reported "narrowing the scope and content of teaching and learning, increased pressure, anxiety, and fear of test results among teachers and students" (pgs. 204-5).

There are benefits to promoting oral abilities in the classroom alongside the other linguistic skills necessary to comprehend and be coherent in a language. The problem is that the teachers are not given enough time to work on all of these skills, so sacrifices are made in terms of the lengths of excerpts and time spent studying literature to the exclusion of other texts and activities. Among this group of teachers, the prevalence of strictly oral activities is fairly minimal, accounting for only 15, or 22% of all activities mentioned.

The second largest group claimed that they determined what text to use based on assessing the ability level of their students. This raises questions about what the student ability level actually is, and whether the teachers were overly optimistic. This could also relate to examination washback, as Cheng (2004) wrote that one of the main

reactions of the teachers when asked about the revised Hong Kong Certificate Examinations in English (HKCEE) was the feeling that the students were weak.

Other criteria included the teacher's own preference, choosing texts that covered topics of interest to the students, and choosing texts that would provide an opportunity for student growth. These criteria echoed the general reasons for choosing to use literature.

What are the most popular texts among this group of teachers?

English teachers in French lycees are given flexibility in terms of choosing texts to bring into the classroom. Although there is a wide variety of available texts to choose from, the question of whether there is a "hidden canon" (Kirchhoff 2016) exists. Table 4.14 summarizes the most commonly mentioned texts in the interviews.

Table 4.14 Most commonly mentioned texts in interviews

Title	Author	Year of publication	Origin	Number of respondents
1984	George Orwell	1949	UK	12
Extract of *Romeo and Juliet*	William Shakespeare	1595	UK	12
Animal Farm	George Orwell	1945	UK	8
Brave New World	Aldous Huxley	1932	UK	7
Extract of *Macbeth*	William Shakespeare	1606	UK	6
The Picture of Dorian Gray	Oscar Wilde	1891	Ireland	6
"Desiree's Baby"	Kate Chopin	1893	U.S.	5
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	5
Extract of *The Importance of Being Earnest*	Oscar Wilde	1895	Ireland	5
"The Landlady"	Roald Dahl	1959	UK	4
"Strange Fruit"	Abe Meeropol	1937	U.S.	4
Various poems	William Shakespeare	1590s-1600s	UK	4

While no single text was taught by more than 12 (35%) of the teachers, It is striking that 12% of the most common texts mentioned are by William Shakespeare, who was named 22 times. Kirchhoff (2016), in discussing German secondary school education, notes that teachers are given the flexibility to choose texts for their courses in that environment as well.

Four of the texts in Kirchhoff's study have also been mentioned here: *Romeo and Juliet, Animal Farm, Brave New World, Macbeth,* as well as Shakespearean sonnets*.* Those five texts account for 23% of the texts in Kirchhoff's (2016) study and 20% of the texts in mine. While the similarity is striking, Kirchhoff concluded that there was no hidden

canon, and I have come to a similar conclusion for the majority of types of texts, although Shakespearean plays are frequently mentioned in both the interviews and questionnaire, and in section 6.3 I discuss the issue of the hidden canon for plays in greater depth.

What activities do they facilitate when teaching literary texts?

Sixty-seven different activities were mentioned that utilized literature, which speaks volumes to the way that literature can serve as a valuable resource in the classroom. The most popular type of activity mentioned was creative writing, with oral practice such as discussions, debates and presentations coming in second. Other types of activities included literary and language analysis, comprehension tasks, argumentative writing, and acting.

What do the teachers see as challenges when teaching literary texts?

By and large, the group of teachers who volunteered to be interviewed felt strongly that literature was a valuable resource, but challenges were also raised. The main challenge is the fact that the meaning of a literary text is not explicit and requires an additional level of analysis beyond simple comprehension of vocabulary and a storyline. The language used in a literary text was also seen as difficult, particularly in regards to poetry, which often uses unusual syntax.

The second main challenge reported by the teachers was student ability. This raises questions about whether the teachers were overly ambitious in their choices, or whether

they felt that, outside of the *LELE* course which is based on literature, literature could only be used sparingly as its linguistic composition is too advanced for the students. Still, the teachers forged ahead and taught excerpts of Shakespearean plays and short stories from the 1800s. This is a contradiction, and the question of how teachers reconcile the challenges this literature poses for their students and their views of the importance of using this material must be considered further. The teachers do acknowledge that the language of historical literature is difficult for their students, and facilitate activities which analyse the language used and, in some cases, have the students write modernized versions of texts. As mentioned in section 4.9.1, Cecile admitted that “there’s the language, which is not the same. It’s not like everyday English” (Cécile pg. 9). Aside from avoiding these texts altogether, it is unclear what additional preparation or activities the teachers could do.

The educational reform of 2011 was seen as another obstacle, as it cut the number of hours dedicated to English in the timetable, and resulted in the direction of explicit themes to be covered over the course of the year, which multiple teachers considered to be restrictive. This group of teachers valued their autonomy quite highly, as can be seen in their responses to their reasons for teaching literature and criteria for the choice of text. The cut in the timetable also resulted in feelings of stress. The theme that literature takes more time than other types of texts emerged from the data as well. Other hurdles included the teachers’ confidence in their own abilities and the perceived lack of literary texts in the textbooks.

The interviews raised additional questions about how student ability levels were assessed, whether literature is, in fact, an advanced use of language that could be

beyond the skills of the students in the English classroom in France, and how much a teacher could actually accomplish in the two hours a week they were given. With the sheer variety of published literature in existence, it would seem improbable that all of it would be too difficult for the students at this level. With this in mind, assessing student readiness for literature seems a challenging task, and trial and error may have to suffice. A few teachers chose to use abridged versions of texts or young adult literature as a consequence of this issue, but it is also possible that young adult literature might appeal more to students than many of the classics. Still, the concern that students leave their English classes with a modicum of cultural awareness is an important one.

CHAPTER 5: TEXTBOOK ANALYSIS

5.1 Introduction

Chapter Five reports on the purpose and design of the textbook analysis and the data collected from it. I start by discussing the methodological issues that informed the construction of the framework for analysis, and then describe the procedure followed. After doing so, I present the data from the ten textbooks analysed. Three textbook series for the general English courses are presented, organized by series and year of study. I then present both of the main textbooks used in the *LELE* course. I calculated the number of literary and non-literary words and researched the publication dates and origins of the texts published in the books, and these aspects are shared alongside the analysis of activities accompanying literary texts. The conclusion of the chapter then summarizes the findings.

It is extremely valuable to gain a sense of what goes on in a classroom as well as the views of students and teachers, and equally important to examine teaching resources in order to see the potential uses recommended for literature, as well as the literature presented. While teachers in France are not required to use a particular textbook, most schools have a repository of resources. In other countries, textbooks are a mandatory part of the national curriculum, and a variety of research has been done analysing the presence of literature in textbooks used at both the country-wide and global levels.

5.2 Methodological issues

5.2.1 The purpose of the textbook analysis

While the questionnaire and interviews were meant to shed light on what teachers chose to do as a result of their personal knowledge and interests, the analysis of textbooks popular among the teachers is intended to provide a sense of what literary resources are readily available for teachers to use. Additionally, analysis of the textbooks was used to examine the range of activities recommended for the secondary English classroom in France. This follows the justification made by Rodgers (2009) in which he identifies textbook analysis as helping him to "gain an understanding of teaching methodology" (Rodgers 2009, pg. 56). My main aim in analyzing textbooks was therefore to gain a sense of what literature was potentially present.

The following questions provided a framework with which to address this aim:

I. General question

- How many literary texts are in the textbooks?

II. Text-oriented questions

- What are their origins?
- When were they published?

III. Textbook-oriented questions

- What is the ratio of literary texts to non-literary texts?
- How does the length of literary texts compare to non-literary texts?

IV. Activity-oriented questions

- What activities are laid out in the textbooks for use with literary texts?

- How do these activities compare to the ones recommended for use with non-literary texts?
- Is there a difference in the types of texts, length of texts, and types of activities over the course of each of the series?

5.2.2 Analysis framework design

General framework design

A review of the literature revealed that a great majority of work on textbooks simply evaluates their fitness for classroom purposes rather than focusing on content (Ahmed and Shah 2014, Afanas'Yeva 2012). Only Littlejohn (1998/2011), Grellet (1981), Greenall and Swan (1986) and Nuttall (1996) provided helpful directions in determining how to effectively analyse the content of the textbooks. I tried each of these frameworks and, after finding limitations with each, decided to create my own.

Littlejohn's (2011) framework looks at the physical textbook, the activities outlined in the textbook, and the intentions of the materials present. His framework is given in Table 5.1 below.

Table 5.1 Littlejohn's (2011, pg. 185) levels of analysis of language teaching materials

What is there • Statement of description • Physical aspects of materials • Main steps in the instructional sections
What is required of users (subjective analysis) • Subdivision into constituent tasks • An analysis of tasks: what is the learner expected to do? Who with? With what content?
What is implied (subjective inference) • Deducing aims and principles of selection and sequence • Deducing teacher and learner roles • Deducing demands on learner's process competence

While Littlejohn (2011) provides an extensive framework for content analysis of textbooks, this framework is very detailed and sits at the micro-level of analysis. The problem is that it can't be used for large scale studies because it is so detailed and would take so long to carry out that it is simply unfeasible. On the other hand, Grellet (1981), Greenall and Swan (1986), and Nuttall (1996) all provide descriptions of different types of comprehension questions, but none of them use their outlines to analyse a coursebook. That being said, their articulations about the variety of different task types were extremely helpful in devising a framework for analysis.

Grellet (1981, pgs. 14-25) provides an extensive listing of task types. She outlines six different potential themes to be covered, with multiple subcategories, which are provided below:

I. Sensitizing:

- Inference
- Understanding relations within the sentence
- Linking sentences and ideas

II. Improving reading speed

III. From skimming to scanning

- Predicting
- Previewing
- Anticipation
- Skimming and scanning

IV. How the aim is conveyed

- Function of the text
- Organization of the text
- Thematization

V. Understanding meaning

- Non-linguistic response to the text
- Linguistic response to the text: reorganizing the information, comparing several texts, completing a document, study skills

While Grellet's (1981) categories and subcategories are fairly broad, she does not discuss language or grammar study as an option, and analysis of the data revealed that many of the categories she lists are not present in current books. Furthermore,

questions regarding “how the aim is conveyed” (Grellet’s Category IV) often considered all three of her subcategories, and thus it did not necessarily seem effective to separate them. The “aims” category was used in my final analysis and renamed “inference,” as it is referred to as such in both Greenall and Swan (1986) and Nuttall (1996). Inferencing here refers to activities which uncover the reader’s understanding of the underlying message of the text. Also helpful was Grellet’s presentation of a predictive category, although she subsumes this task type under skimming and scanning, and this larger category was not helpful for analysis, as my goal was not to analyse ways of reading but instead comprehension tasks.

Greenall and Swan (1986, pgs. 1-3) consider the language-based issues that Grellet (1981) omits, although they recycle many of the same task types Grellet (1981) mentions. Their list is below:

1. Extracting main ideas
2. Reading for specific information
3. Understanding text organization
4. Predicting
5. Checking comprehension
6. Inferring
7. Dealing with unfamiliar words
8. Linking ideas: “looking at how different words are related to the same idea”
9. Understanding complex sentences
10. Understanding writer’s style
11. Evaluating the text
12. Reacting to the text
13. Writing summaries

In addition to the linguistic issue, Greenall and Swan (1986) introduce questions regarding style (“understanding writer’s style”) and a specific comprehension task (“checking comprehension”), as well as the opportunity for personal response (“reacting to the text”). Like Grellet (1981), however, Greenall and Swan (1986) present multiple inference-oriented tasks, from “inferring” to “understanding the writer’s style” and “evaluating the text,” which in the data are best condensed into one category.

Nuttall (1996, pgs.188-9) presents the shortest list, but in fact four out of six of her categories were present in the data without the need for amendment. Her list is below:

1. Literal comprehension: answers will quote from the text
2. Reorganization or reinterpretation: requires interpretation or the gathering of multiple pieces of information throughout the text
3. Inference: focusing on what the writer means; making the implicit explicit
4. Evaluation: determine the intent of the text and its effectiveness
5. Personal response: the reader's reaction to the text
6. How writers say what they mean: considers the style of the text

Most helpful in Nuttall's (1996) list are the literal comprehension and reorganization and reinterpretation categories. Literal comprehension has been mentioned previously, but reorganization tasks were not presented in either of the earlier lists. Less helpfully, again, is the presentation of three task types ("inference", "evaluation", and "how writers say what they mean") that have all been condensed into the inference category in my analysis.

Day and Park (2005) follow Nuttall's (1996) lead in the categories they present. The main differences are the addition of a "prediction" category, which is in line with both Greenall and Swan (1986) and Grellet (1981), and the distinction of question types such as "yes/no, alternative, true/false, who/what/when/where/how/why, and multiple choice" (Day and Park 2005, pg. 62) which lead to the different aspects of comprehension being

addressed. My analysis did not extend to question types, as most questions were open-ended and tended towards who/what/when/where/how/why in formulation.

Two additional important sources were the empirical studies by Freeman (2010) and Fjellestad (2011). Freeman (2010) created a taxonomy of task types in order to evaluate the four global textbook series *Headway*, *Cutting Edge*, *English File*, and *Inside Out*. She based her taxonomy on Nuttall (1996) as well as Day and Park (2005), and came up with the following categories:

I. Content questions

- Textually explicit
- Textually implicit
- Inferential comprehension

II. Language questions

- Reorganization
- Lexical
- Form

III. Affect questions

- Personal response
- Evaluation

She then found the frequency of each task type in the textbooks, considering 397 texts overall across the series. No question type dominated the whole series of books. In terms of content-based questions, *Headway* series of textbooks were characterized by

a large number of inferential comprehension questions, while *Cutting Edge* had more explicit comprehension questions, and neither *English File* books nor *Inside Out* had a clear majority of task type. In terms of language task types, lexical questions dominated all series, and personal response questions were more frequently found than evaluation questions. While Freeman (2010) was certainly thorough, her taxonomy did not specifically address the different types of content questions in a satisfactory way. Additionally, her emphasis on language and affect questions may have made sense given her data, but was not replicated in mine.

Fjellestad (2011), in her evaluation of four Norwegian English textbooks published for the secondary school classroom, created categories which were intended to see how clearly task types aligned with the theoretical positions of Reader Response or New Criticism. Thus, she classified tasks by their goals rather than by activity type. While her descriptions of the different textbooks were helpful as a model, her classification system was not.

Table 5.2 shows my definitions of each task type and provides examples.

Table 5.2 General task types with definitions and examples

Task type	Definition	Examples
Visual	Tasks which use a visual document to support the text	1. Decide whether or not the painting is a good illustration of the narrator's dream and explain your view. 2. Match each of the images with its corresponding text and explain what visions of the city are given.
Oral	Tasks which require the student to discuss with the class, give a presentation, or act out a dialogue with a partner	1. Discuss your opinion of the tone with the rest of the class. 2. Prepare a one to two minute presentation of the text. 3. Role play with a friend who wants to become a model, discussing the pros and cons.
Predictive	Tasks which ask the student to guess the content of the text before reading it, often using a visual cue	1. Based on the image, predict words you'll find in the text; predict the content of the text. 2. Use the image and the text to predict a sequel.
Literal comprehension	Tasks for which details from the text can be used directly to answer the questions asked	1. Who is the narrator? 2. Find four different places where the character was.
Reorganization and reinterpretation	Tasks which ask the student to reorganize the information from the text according to different criteria	1. Put the pieces of the text in order. 2. Put the bolded words and expressions from the text in two columns, either for fear or surprise.
Inference	Tasks which ask the student to consider the deeper meaning of the text by making aspects of the text more explicit	1. What effect does Steinbeck's style produce on the reader? 2. Express your opinion about whether the text provides a positive or negative view of the city.
Personal response	Tasks which ask the student to react to the text and express a personal opinion	1. Express your opinion about which poem you prefer and why. 2. How you would react if you were the character?
Language	Tasks which ask the student to analyze the language used in the text or translate lines from English to French	1. Find the equivalents of three French phrases in the poem. 2. How many subjects are there in lines one and six?

Other	Tasks which ask the student to compare texts, remember keywords from the text, draft lists of questions, or to do things that do not fit in the previous categories	1. Compare an excerpt of Martin Luther King Jr.'s "I Have a Dream" speech with the song "Imagine" by John Lennon. 2. Try to remember as many keywords as possible and use them to define the Sixties. 3. Prepare ten questions on Canada and quiz a partner.

Writing framework design

In addition to comprehension tasks, both oral and written tasks were considered in the analysis. While oral tasks did not require a separate division of task types, it seemed helpful to devise a way of categorizing the writing tasks presented. While writing tasks were rare in all series, there was some division amongst them. The most helpful example of writing task types was presented in Way, Joiner, and Seaman (2000). In this empirical study, 330 beginning and intermediate students of French at American secondary schools were given three different types of writing prompts: descriptive, expository, and narrative, and their levels of ability and accuracy were analysed across the three task types in order to see the range of difficulty. They explain the three types of tasks as follows:

"The descriptive task required students to describe themselves, their families, their pets, their classes, their pastimes and their likes and dislikes. The narrative task required students to provide an account of a typical day…the expository task required the students to write a letter about American teenagers in general, explaining their role in society…" (Way, Joiner, and Seaman 2000, pg. 173).

While their categories were helpful, their descriptions were fairly vague. I therefore redefined the categories as follows: Descriptive tasks would include tasks which described a situation but did not tell a story. Narrative tasks would include any task which assigned students a story to write or the continuation of a story presented in the text. Expository tasks would include any task requiring the student to write about facts gained from external research and the documents provided, such as the writing of an encyclopedia entry. An “other” category was also introduced for tasks which fell outside the previous three groups. The final framework used for analysis is shown in Table 5.3.

Table 5.3 Writing task types with definitions and examples

Task type	Definition	Examples
Descriptive	Tasks which ask the student to provide details about a topic. Formats could include summarizing a text or providing a personal opinion	1. Write the back cover of a book on a hero. 2. Write a script about how football fans should behave in a stadium.
Expository	Tasks which ask the student to provide facts and generalizations about a topic which may require additional research	1. Write an article about Chief Joseph for a web encyclopedia. 2. Write an article on the different missions of the Commonwealth today.
Narrative	Tasks which ask the student to tell a story	1. Write a diary entry from the perspective of either the mother or the child describing the day they left Jamaica. 2. Write the conclusion to the novel extract.
Other	Tasks which ask the student to write a poem or song, draft a list of questions, or create marketing materials such as flyers or campaign slogans	1. Write your own "I am" poem. 2. Prepare a quiz of ten questions about Canada to ask a partner. 3. Prepare a leaflet for tourists interested in the Notting Hill Carnival

5.2.3 Textbook analysis design

After collection of the textbooks, I performed a quantitative content analysis. Quantitative content analysis is explained in Harwood (2010) as consisting of "counting the number of references to a particular topic or item, or identifying content categories and calculating the percentage of space devoted to each category" (Harwood 2010, pg. 8). The analysis of textbooks was conducted in five stages. The first stage was an initial skimming of the book, marking literary texts and type of text (poetry, plays, short stories, novels, or other literature such as literary non-fiction or songs) and noting their origins and dates of publication. The second stage consisted of counting the number of words in each text in the book. Word counts for both literary and non-literary texts were calculated for the purpose of comparison. The third stage consisted of categorizing the range of pre-reading and post-reading tasks accompanying the texts according to whether they were visual, oral, predictive, literal comprehension, reorganization and reinterpretation, inference, personal response, language, or other tasks. Writing-specific tasks were also marked as to whether they were descriptive, expository, narrative, or other tasks. In both the general tasks and writing tasks, activities could be double-coded.

The total number of words for literary and non-literary texts were then calculated, as well as the average length of each type of text. Finally, the percentages of task types per type of text per unit were calculated, along with the overall percentages of task types per type of text and the average amount of tasks per type of text.

I developed this system after piloting the analysis with three units of the coursebook *Your Way*. During the pilot stage, I analyzed the date of publication and origin, but

counted lines of text rather than word numbers. Furthermore, I only considered whether activities were designed to be done pre-reading or post-reading, but did not look at the nature of the activities. This was primarily due to the fact that tasks in this book were writing-based, with no designation of either listening or speaking activities.

In stage two of the analysis, I developed the preliminary categories of visual, oral, listening, comprehension, analysis, creative, language, grammar, and writing tasks and analysed the full *New Bridges* series using these categories. While some of the categories made sense, such as visual, oral, comprehension, and language, having a category for listening activities was irrelevant and having a separate section for grammar was not a useful classification. I also wanted to further categorize writing activities, and felt that the category of "analysis" did not effectively describe the tasks. I then returned to the literature and found the frameworks described previously, which greatly improved my classification system. In stage three, completed during this time, I attempted to analyze the *New Bridges* series using Grellet's (1981) categories, which was unsuccessful. I then returned to my initial categories, supplementing them with tasks outlined in Grellet (1981), Greenall and Swan (1986), and Nuttall (1996), at which point I commenced stage four, which consisted of analyzing the *Meeting Point, New Bridges*, and *Password* series, and *Password Literature* and *Discovering Literature* textbooks according to the combined categories provided in Tables 5.2 and 5.3.

5.2.4 Data collection

Chapters Three and Four discussed my methods of collecting questionnaire and interview data. In both of these forms, teachers were explicitly asked which textbook they utilized in the classes in which they used the most literature. In the interviews, teachers were also asked to list which other textbooks they used as well. The aim was to get a sense of which textbook series were the most popular in France from actual use. While my sample was limited to 301 teachers, 267 questionnaire respondents and 34 interviewees, I felt that this was a reasonable way to proceed, as I had contacted all schools which fit into my sample. Clearly, my claims of popularity can only be limited to this sample of teachers who by and large self-selected to participate in my study because they had a personal interest in teaching literature. I have summarized the textbook series mentioned below so as to show which series were most widely used. Table 5.4 lists the textbook series mentioned in the questionnaire and Table 5.5 lists the textbook series mentioned in the interviews.

Table 5.4 Textbook series mentioned in questionnaire

Name of textbook or series	Publisher	Publication date	Number of respondents
Meeting Point	Hatier	2010, 2011, 2012	24
Discovering Literature	Nathan	2012	24
New Bridges	Nathan	2010, 2011, 2012	17
Password	Didier	2011, 2012	14
Password Literature	Didier	2012	13

Note: Most questionnaire respondents did not mention using a textbook.

As can be seen in Table 5.4, the three most popular textbook series as mentioned in the questionnaire were the *Meeting Point*, *New Bridges,* and *Password* series for general textbooks, and *Discovering Literature* and *Password Literature* for *LELE* textbooks.

Table 5.5 shows the most popular textbook series as mentioned in the interviews.

Table 5.5 Textbook series mentioned in interviews

Name of textbook series	Publisher	Publication date	Number of respondents
Meeting Point	Hatier	2010, 2011, 2012	19
Password	Didier	2011, 2012	11
New Bridges	Nathan	2010, 2011, 2012	7
Discovering Literature	Nathan	2012	6
Password Literature	Didier	2012	4

As Table 5.5 shows, the most popular textbook series were consistent with those mentioned in the questionnaire. In line with the data, I collected the textbooks and teacher's books for the *Meeting Point*, *Password*, and *New Bridges* series, and the textbooks for *Discovering Literature* and *Password Literature*. I did not collect the workbooks for the series, as in the interviews teachers said that they did not use them and the school did not purchase them for students.

5.2.5 Factors affecting the quantity and quality of textbook analysis

In terms of the quality of analysis, my goal was to address the eight questions mentioned in the section 5.2, so collection was limited to which data would effectively answer these questions. I did not further categorize tasks by goal of the task as Fjellestad (2011) did, but as her goal was to determine a theoretical orientation and my goal was to determine possibilities for practical use, this did not seem necessary.

Although I defined literature in section 2.2 as poetry, short stories, novels, and plays, it was necessary to expand my definition slightly based on the texts present in the textbook. As a result, songs and literary non-fiction have also been identified as literary

for the purpose of this chapter. The choice to include songs made sense, as songs could be considered poetic (Hanauer 2001). Literary non-fiction in this case covers written stories about other people. Personal essays, autobiographies, and memoirs were still considered non-literary.

5.3 Findings

5.3.1 *Meeting Point*

Meeting Point is a series published by Hatier for *lycée* students in *Seconde*, *Première* and *Terminale*. The textbooks were published between 2010 and 2012, and comprise a textbook with a CD, teacher's handbook, and workbook. The teacher's handbook was reviewed, but it functions as an answer key and does not contain guidelines or additional advice of how to structure the lessons.

The books are divided into units with a final task at the end of each. Table 5.6 provides a general overview of the number of literary and non-literary texts, the total number of words for each, and the number of tasks for each.

Table 5.6 Overview of *Meeting Point* series

Textbook	**Literary texts**			**Non-Literary texts**		
	Number	**Total words**	**No of Tasks**	**Number**	**Total words**	**No of Tasks**
Meeting Point	113	46789	831	149	29662	653

As Table 5.6 shows, there are more literary words and tasks in the *Meeting Point* series, although the series has more non-literary texts.

5.3.1.1 Meeting Point Seconde

The *Seconde* textbook is 287 pages long and separated into 16 units which are divided by competence types. The first four units are oriented towards speaking, units Five to Seven focus on reading, Eight to Ten on listening, 11-13 on spoken interaction, and 14-16 on writing. There are also six literary texts at the end of the book in a "Reading Corner" section and eight works of art organized in an "Art Project" section. The book has 85 texts, of which 28 are literary and 50 are non-literary. Among the literary texts, 12 are excerpts from novels, eight are poems, five are excerpts from short stories, and three are songs.

The word count for the two types of texts is quite balanced, with the total number of literary words at 10173 and the total number of non-literary words at 10727. The average length of literary texts is 261 words and the average length of non-literary texts is 215 words. The shortest literary text is an excerpt from the poem "I Wandered Lonely as a Cloud" by William Wordsworth, at 39 words. The longest is an excerpt from *The Importance of Being Earnest*, a play by Oscar Wilde, at 437 words. The shortest non-literary text is an article describing the concept of a "stiff upper lip" among the British, at 49 words. The longest is an article entitled "Together they sing" from The Daily Telegraph, which describes a visit to the Agape orphanage in South Africa, at 554 words.

There is an average of six activities per literary text and five per non-literary text. Table 5.7 shows the representation of both general and writing task types.

Table 5.7 Task types in *Meeting Point Seconde*

	Literary tasks	**Non-literary tasks**
GENERAL TASKS		
Visual	18 (8.1%)	21 (8.8%)
Oral	27 (12.2%)	22 (9.1%)
Predictive	8 (3.6%)	0
Literal comprehension	125 (56.3%)	135 (55.6%)
Reorganization and reinterpretation	2 (.9%)	13 (5.3%)
Inference	24 (10.8%)	9 (3.7%)
Personal response	11 (5%)	9 (3.7%)
Language	8 (3.6%)	26 (10.7%)
Other general tasks	6 (2.7%)	5 (2.1%)
WRITING TASKS		
Descriptive writing	0	1 (.4%)
Expository writing	0	2 (.8%)
Narrative writing	2 (.9%)	0
Other Writing tasks	3 (1.4%)	2 (.8%)
TOTAL	222 (100%)	243 (100%)

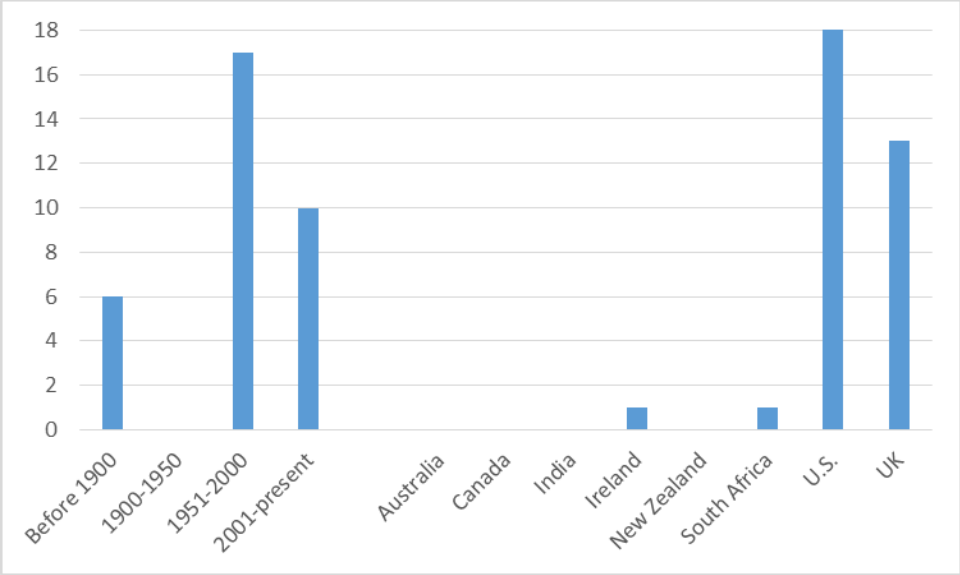
As Table 5.7 shows, the majority of general tasks for both types of texts are based on literal comprehension, comprising 56.3% of literary tasks and 55.6% of non-literary tasks. The smallest group of tasks are predictive tasks, making up 3.6% of literary tasks but no non-literary tasks. There are more oral, inference, personal response, and miscellaneous literary tasks, while there are more literal comprehension, reorganization, and language-based non-literary tasks.

Writing tasks only make up 2.2% of literary activities, and 2% of non-literary activities. Among these, narrative and miscellaneous writing are the only types of literary writing tasks, while there is more of a variety among non-literary tasks, with descriptive, expository, and miscellaneous tasks represented. Among the two groups, the largest type of writing task is miscellaneous, accounting for 1.4% of literary tasks and 0.8% of non-literary tasks. These writing tasks include poetry and stage direction writing for the

literary tasks, and drafting up a ten question quiz and creating a flyer for non-literary tasks.

Figure 5.1 shows the origins and time periods of literary texts in this book.

Figure 5.1 Origins and time periods of literary texts in *Meeting Point Seconde*



As Figure 5.1 shows, the majority of texts come from the U.S., with many texts coming from the UK as well, but only single texts coming from Ireland and South Africa. The majority of the texts were published in the latter half of the 20th century, and many texts were also published in the past 15 years.

5.3.1.2 Meeting Point Première

The *Première* textbook is 272 pages long and separated into 16 units which are divided into competence types. The book has a similar structure to the *Seconde* textbook. The first three units are oriented towards speaking, units Four to Six focus on reading, Seven to Nine on listening, Ten to Twelve on spoken interaction, and 13-15 on writing.

Unit 16 is classified as “Art Project,” and contains both artworks and literary texts. The book has 92 texts, of which 47 are literary and 51 are non-literary. Of the literary texts, 27 are excerpts from novels, eight are poems, four are excerpts from plays or screenplays, and two are excerpts from short stories. There are also five works of literary non-fiction and three songs.

The total number of literary words is 17399 and the total number of non-literary words is 8860. The average length of literary texts is 316 words, and the average length of non-literary texts is 174 words. The shortest literary text is an excerpt from Jane Austen’s novel *Mansfield Park*, at 18 words. The longest literary text is an excerpt from the gothic novel *Revelations in Black* by American author Carl Jacobi, at 969 words. The shortest non-literary text is a quote from a blogger, at 21 words. The longest non-literary text is an excerpt from the book *Fast Food Nation* by American author Eric Schlosser which describes the historical evolution of McDonald’s. Both the *Mansfield Park* excerpt and the blogger’s quote are in special parts of the units known as “Speaker’s Corner,” which pairs visual documents with quotes and asks the student to react to the materials.

There is an average of six activities per literary text and four per non-literary text. Table 5.8 shows the representation of both general and writing tasks.

Table 5.8 Task types in *Meeting Point Première*

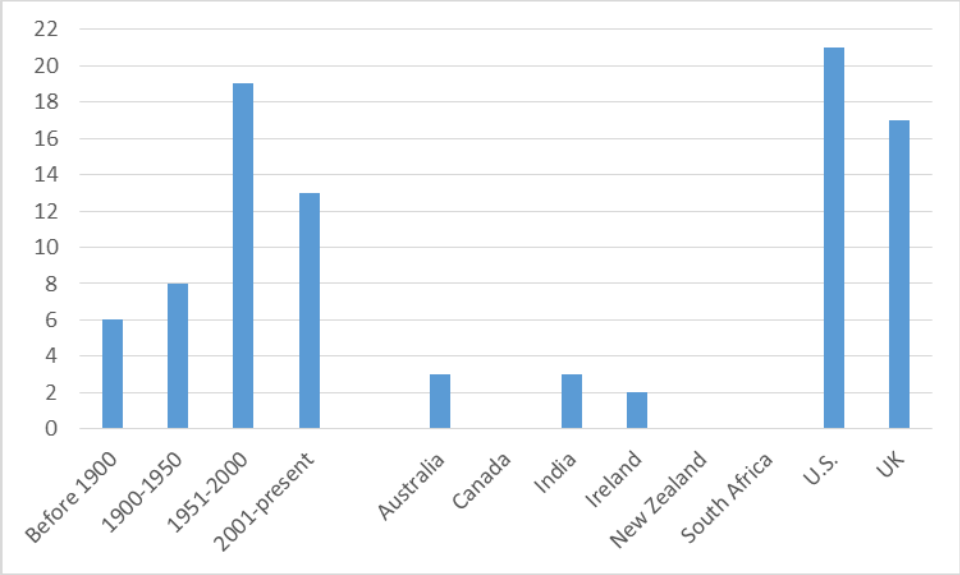
	Literary tasks	Non-literary tasks
GENERAL TASKS		
Visual	32 (9.2%)	31 (14.1%)
Oral	49 (14.2%)	34 (15.5%)
Predictive	3 (0.9%)	3 (1.4%)
Literal comprehension	177 (51.2%)	98 (44.5%)
Reorganization and reinterpretation	16 (4.6%)	8 (3.6%)
Inference	23 (6.6%)	7 (3.2%)
Personal response	16 (4.6%)	24 (10.9%)
Language	34 (9.8%)	12 (5.5%)
Other general tasks	5 (1.4%)	9 (4.1%)
WRITING TASKS		
Descriptive writing	4 (1.2%)	5 (2.3%)
Expository writing	1 (0.4%)	1 (0.5%)
Narrative writing	6 (1.7%)	0
Other Writing tasks	3 (0.9%)	3 (1.4%)
TOTAL	346 (100%)	220 (100%)

As Table 5.8 shows, literal comprehension tasks make up the majority of general tasks among both groups, with 51.2% of literary and 44.5% of non-literary tasks. Predictive tasks are extremely rare, making up only 0.9% of literary tasks and 1.4% of non-literary tasks. There are more visual, oral, literal comprehension, reorganization, inference, and language types of literary tasks, and more personal response and miscellaneous types of non-literary tasks.

Writing tasks only account for 4% of literary and 4.1% non-literary tasks. Descriptive writing is the largest type of task, with 1.2% of literary and 2.3% of non-literary tasks. Narrative writing tasks form a slim majority among literary tasks, while descriptive tasks form a more significant majority among non-literary tasks. Expository writing is the rarest, accounting for only one task within each group.

Figure 5.2 shows the origins and time periods of literary texts in this book.

Figure 5.2 Origins and time periods of literary texts in *Meeting Point Première*



As Figure 5.2 shows, the majority of texts come from the U.S., with many texts coming from the UK as well, and a few texts coming from Australia, India, and Ireland. The majority of the texts were published in the latter half of the 20th century, and many texts were also published in the past 15 years.

5.3.1.3 *Meeting Point Terminale*

The *Terminale* textbook is 287 pages long and separated into 15 units like the *Première* book, which have been divided into competence types. The first three units are oriented towards speaking, units Four to Six focus on reading, Seven to Nine on listening, Ten to Twelve on spoken interaction, and 13-15 on writing. The book has 90 texts, of which 38 are literary and 48 are non-literary. Of the literary texts, 19 are excerpts from novels, three are poems, five are excerpts from plays or screenplays, and four are excerpts from short stories. There are also five songs and two works of literary non-fiction.

The total number of literary words is 19217 and the total number of non-literary words is 10075. The average length of literary texts is 458 words, and the average length of non-literary texts is 210 words. The shortest literary text is an unattributed acrostic poem spelling the word “husband,” at seven words. The longest literary text is an excerpt from the western novel *Stage to Lordsburg* by American author Ernest Haycox, at 887 words. The shortest non-literary text is a quote from Lana Turner, at nine words. The longest non-literary text is an article from *The Guardian Weekly* describing the experience of an Indian woman who decided to become a surrogate mother, at 508 words.

There is an average of six activities per literary text and four per non-literary text. Table 5.9 shows the representation of both general and writing tasks.

Table 5.9 Task types in *Meeting Point Terminale*

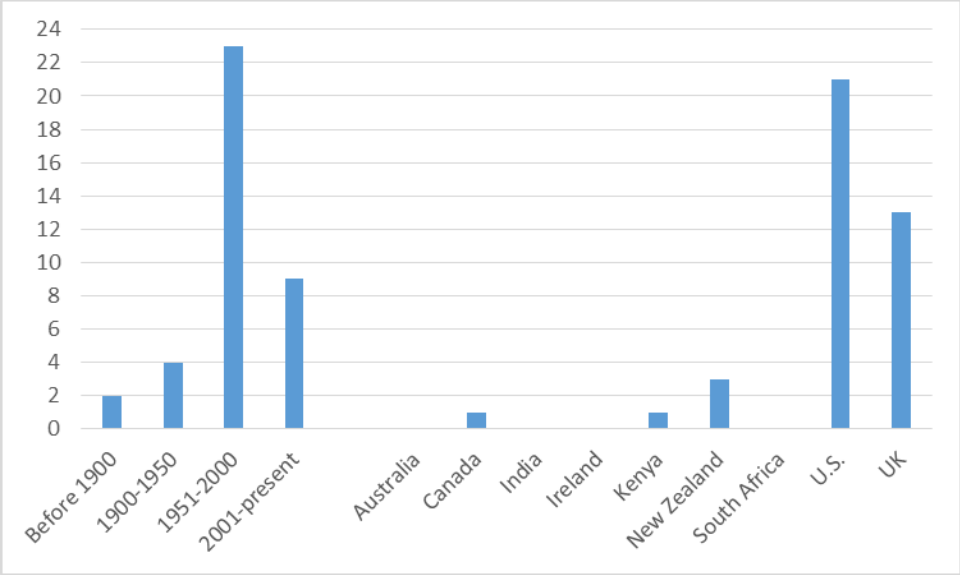
	Literary tasks	Non-literary tasks
GENERAL TASKS		
Visual	43 (16.3%)	27 (14.2%)
Oral	61 (23.2%)	51 (26.8%)
Predictive	4 (1.5%)	0
Literal comprehension	121 (46%)	67 (35.3%)
Reorganization and reinterpretation	4 (1.5%)	0
Inference	16 (6.1%)	8 (4.2%)
Personal response	16 (6.1%)	19 (10%)
Language	22 (8.4%)	21 (11.1%)
Other general tasks	8 (3%)	8 (4.2%)
WRITING TASKS		
Descriptive writing	10 (3.8%)	5 (2.6%)
Expository writing	2 (0.8%)	1 (0.5%)
Narrative writing	4 (1.5%)	0
Other Writing tasks	1 (0.4%)	5 (2.6%)
TOTAL	263 (100%)	190 (100%)

As Table 5.9 shows, as with the *Première* textbook, literal comprehension tasks make up the majority among both literary and non-literary texts, with 46% of literary tasks and 35.3% of non-literary tasks. Predictive and reorganization tasks are extremely rare, together making up only 3% of literary tasks and no non-literary tasks. Every category of tasks has more general literary than non-literary activities. There are also more literary texts, which helps to account for this. However, the percentage of non-literary activities is higher among oral, personal response, language, and miscellaneous tasks.

Writing tasks make up only 6.5% of literary and 5.7% of non-literary tasks, but this is the highest percentage of activities in the *Meeting Point* series. The majority of writing tasks are descriptive, accounting for 3.8% of all literary tasks and 2.6% of non-literary tasks. Narrative writing tasks are the rarest, accounting for 1.5% of literary tasks only.

Figure 5.3 shows the origins and time periods of literary texts in this book.

Figure 5.3 Origins and time periods of literary texts in *Meeting Point Terminale*



As Figure 5.3 shows, the majority of texts come from the U.S., with many texts coming from the UK as well, a few texts coming from New Zealand, and single texts from Canada and Kenya. The majority of the texts were published in the latter half of the 20th century, and many texts were also published in the past 15 years.

5.3.2 *New Bridges*

New Bridges is a series published by Nathan for *lycée* students in *Seconde*, *Première* and *Terminale*. The textbooks were published between 2010 and 2012, and comprise a textbook with a CD, a teacher's handbook, and workbook. As with the *Meeting Point* series, the teacher's handbook was reviewed, but it serves the same purpose and acts as an answer key, and so it was not analysed.

The books are divided into units, with an introductory unit preceding the main units, a section with longer literary texts called "Reading," and a series of encyclopedic texts

called “Culture Keys” at the back of the book. Table 5.10 provides a general overview of the number of literary and non-literary texts, the total number of words for each, and the number of tasks for each.

Table 5.10 Overview of *New Bridges* series

Textbook	**Literary texts**			**Non-Literary texts**		
	Number	**Total words**	**No of Tasks**	**Number**	**Total words**	**No of Tasks**
New Bridges	61	25873	454	187	31070	431

As Table 5.10 shows, there are more literary tasks in the *New Bridges* series, although the series has significantly more non-literary texts.

5.3.2.1 New Bridges Seconde

The *Seconde* textbook is 208 pages long and separated into eight units, with an additional introductory unit called “Building Bridges,” a series of three longer literary texts after Unit Eight called “Reading,” and 23 texts in the Culture Keys section. This book has 75 texts, of which 56 are non-literary and 19 are literary. Of the literary texts, all are adapted or abridged from longer original works. 11 of the texts are excerpts from novels and four are excerpts of short stories. There are also three pieces of literary non-fiction and one song.

The total number of literary words is 6817 and the total number of non-literary words is 7158. The average length of literary texts is 359 words, and the average length of non-literary texts is 217 words. The shortest literary text is an excerpt from the science fiction novel *Fahrenheit 451* by U.S. author Ray Bradbury, at 53 words. The longest is an excerpt from *A Certain Justice*, a mystery novel by British author PG.D. James, at

981 words. The shortest non-literary text, at 23 words, is a brief biography of famous Londoners Jack the Ripper and Sherlock Holmes. The longest non-literary text, at 303 words, serves as an introduction to the textbook and describes an American family called the Boutins.

There is an average of nine activities per literary text and two activities per non-literary text. Table 5.11 shows the representation of literary and non-literary activities.

Table 5.11 Task types in *New Bridges Seconde*

	Literary tasks	**Non-literary tasks**
GENERAL TASKS		
Visual	10 (6.1%)	29 (28.2%)
Oral	10 (6.1%)	20 (19.4%)
Predictive	3 (1.8%)	4 (3.9%)
Literal comprehension	61 (37%)	15 (14.6%)
Reorganization and reinterpretation	2 (1.2%)	0
Inference	12 (7.3%)	6 (5.8%)
Personal response	14 (8.5%)	17 (16.5%)
Language	42 (25.5%)	12 (11.7%)
Other general tasks	7 (4.2%)	7 (6.8%)
WRITING TASKS		
Descriptive writing	4 (2.4%)	4 (3.9%)
Expository writing	0	0
Narrative writing	5 (3%)	1 (1%)
Other Writing tasks	0	2 (1.9%)
TOTAL	165 (100%)	103 (100%)

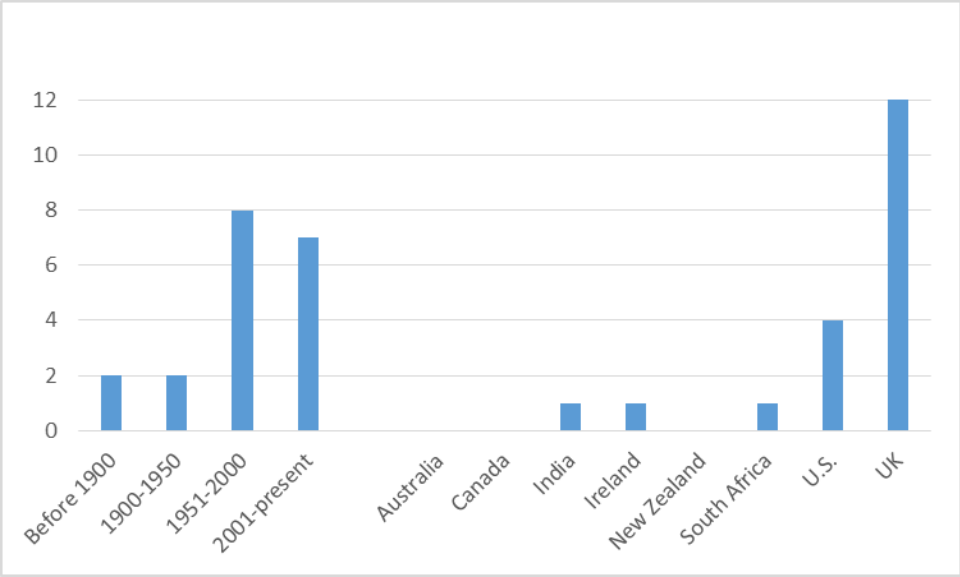
As Table 5.11 shows, there are some key differences between literary and non-literary activities in this textbook. While literal comprehension activities form a clear majority among literary tasks, with 37% of all activities, non-literary tasks are skewed towards visual analysis and oral productions, with 28.2% and 19.4% respectively. Among the literary tasks, there are more reorganization, inference, and language-related activities.

Among non-literary tasks, there are more predictive and personal response activities. Predictive and reorganization activities are quite rare among both groups, with predictive tasks forming only 1.8% of literary tasks and 3.9% of non-literary tasks, and reorganization forming 1.2% of literary tasks and no non-literary tasks.

Writing tasks form only 5.4% of literary and 6.9% of non-literary activities. Writing tasks accompany literary texts slightly more than non-literary texts, with nine activities. Both groups have the same number of descriptive writing tasks, with four, while narrative writing tasks are more prevalent among literary tasks, with five activities, and miscellaneous tasks are more common among non-literary tasks, with two activities. Miscellaneous tasks are the rarest, and expository tasks are non-existent. The two miscellaneous tasks call for students to express their opinions about giving up cars and to write marketing hooks.

Figure 5.4 shows the origins and time periods of literary texts in this book.

Figure 5.4 Origins and time periods of literary texts in *New Bridges Seconde*



As Figure 5.4 shows, the majority of texts come from the United Kingdom, and were published between 1951 and 2000. There are also multiple texts from the U.S., and single texts from India, Ireland, and South Africa.

5.3.2.2 New Bridges Première

The *Première* textbook is 208 pages long and separated into seven units, with an additional introductory unit called “Breaking the ice,” a series of three longer literary texts after Unit Seven called “Reading,” and 23 Culture Keys. This book has 78 texts, of which 64 are non-literary and 14 are literary. Of the literary texts, none are adapted, but all are abridged from longer works. 12 are excerpts from novels, one is an audio poem and one is a short story.

The total number of literary words is 8108, and the total number of non-literary words is 11442. The average length of literary texts is 579 words, and the average length of non-literary texts is 327 words. The shortest literary text is the song “America” from the musical “West Side Story”, at 195 words. The longest literary text is an excerpt from U.S. writer F. Scott Fitzgerald’s novel *The Great Gatsby*, at 1388 words. The shortest non-literary text is an excerpt from an article in British newspaper *The Telegraph* called “Not enough women” about the lack of women in the UK’s coalition government, at 36 words. The longest non-literary text is an article from British newspaper *The Times* entitled “Behind the Wheel” which describes the history of car ownership in the U.S., at 513 words.

There is an average of eight activities per literary text and two activities per non-literary text. Table 5.12 shows the representation of literary and non-literary activities in this textbook.

Table 5.12 Task types in *New Bridges Première*

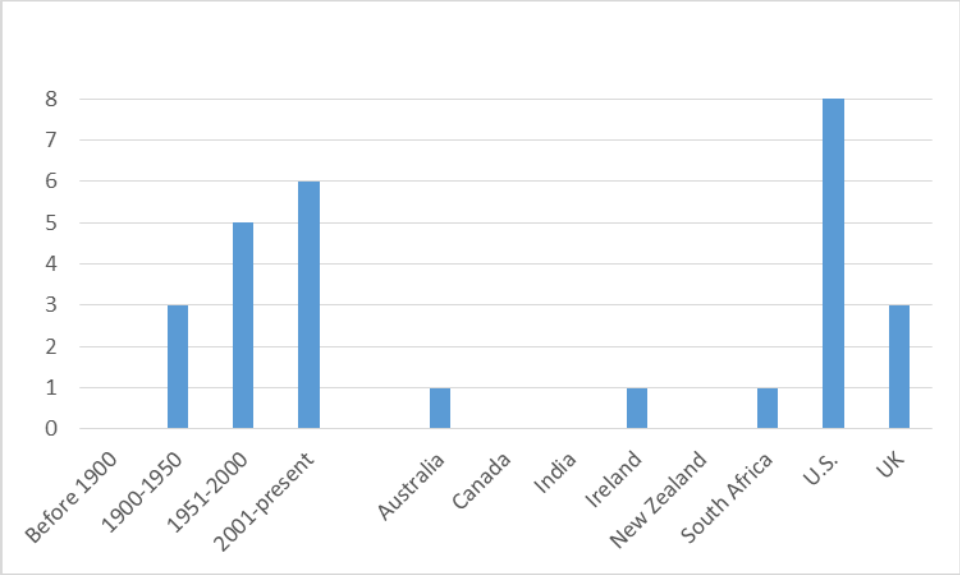
	Literary tasks	**Non-literary tasks**
GENERAL TASKS		
Visual	7 (6.7%)	21 (13.9%)
Oral	9 (8.6%)	22 (14.6%)
Predictive	4 (3.8%)	1 (0.7%)
Literal comprehension	49 (46.7%)	54 (35.8%)
Reorganization and reinterpretation	2 (1.9%)	0
Inference	5 (4.8%)	4 (2.6%)
Personal response	10 (9.5%)	22 (14.6%)
Language	20 (19%)	24 (15.9%)
Other general tasks	4 (3.8%)	4 (2.6%)
WRITING TASKS		
Descriptive writing	3 (2.9%)	5 (3.3)
Expository writing	0	2 (1.3%)
Narrative writing	0	0
Other Writing tasks	0	2 (1.3%)
TOTAL	105 (100%)	151 (100%)

As Table 5.12 shows, literal comprehension tasks provide the foundation of both groups, with 46.7% of general literary tasks and 35.8% of general non-literary tasks. There are more non-literary tasks than literary tasks in every group aside from predictive, reorganization, and inference-oriented activities. There are also more non-literary texts, which helps to account for this. Although there are more language-oriented tasks in the non-literary group, they form a larger percentage of literary tasks, with 19% overall.

Perhaps surprisingly, there is a smaller overall percentage of writing tasks in the *New Bridges Première* textbook than there was in *New Bridges Seconde*. Writing tasks make up only 4.7% of all activities (12 out of a total of 256 tasks), accounting for 2.9% of literary and 5.9% of non-literary activities. It is interesting that there are many more writing activities accompanying non-literary texts in this book. There are only three descriptive writing tasks accompanying literary texts, while there are five descriptive tasks, two expository tasks, and two miscellaneous tasks accompanying non-literary texts.

Figure 5.5 shows the origins and time periods of literary texts in this book.

Figure 5.5 Origins and time periods of literary texts in *New Bridges Première*



As Figure 5.5 shows, the majority of texts come from the United States, and were published between 2001 and 2011. There are also multiple texts from the United Kingdom, and single texts from Australia, Ireland, and South Africa.

5.3.2.3 New Bridges Terminale

The *Terminale* textbook is 224 pages long and separated into seven units, with an additional introductory unit called “Breaking the ice,” a series of two longer literary texts after unit 7 called “Reading,” and 23 Culture Keys. This book has 93 texts, of which 67 are non-literary, and 28 are literary.

Of the literary texts, none are adapted, but all are excerpted from longer works. 13 are excerpts from novels, eight are excerpts from plays, two are excerpts from short stories, two are pieces of literary non-fiction, and three are lyrics from songs.

The total number of literary words is 10948, and the total number of non-literary words is 12470. The average length of literary texts is 411 words, and the average length of non-literary texts is 280 words. The shortest literary text is an excerpt from the script of the U.S. science fiction film “Gattaca,” at 92 words. The longest literary text is an excerpt from the science fiction story “True Love” by U.S. author Isaac Asimov, at 1623 words. The shortest non-literary text describes kayaking and rafting in Canada and is 41 words. The longest non-literary text is an excerpt from the memoir *Two Lives* by Indian author Vikram Seth, which describes his experience attending a British boarding school and applying to university. Vikram Seth is known as a novelist, and it is interesting that this is the longest non-literary text in the book.

There is an average of eight activities per literary text and two activities per non-literary text. Table 5.13 shows the representation of literary and non-literary activities in this textbook.

Table 5.13 Task types in *New Bridges Terminale*

	Literary tasks	Non-literary tasks
GENERAL TASKS		
Visual	14 (7.6)	27 (15.3%)
Oral	7 (3.8%)	14 (7.9%)
Predictive	6 (3.3%)	4 (2.3%)
Literal comprehension	105 (57.1%)	91 (51.4%)
Reorganization and reinterpretation	0	0
Inference	7 (3.8%)	3 (1.7%)
Personal response	8 (4.3%)	27 (15.3%)
Language	22 (12%)	12 (6.8%)
Other general tasks	6 (3.3%)	3 (1.7%)
WRITING TASKS		
Descriptive writing	5 (2.7%)	3 (1.7%)
Expository writing	0	0
Narrative writing	5 (2.7%)	2 (1.1%)
Other Writing tasks	7 (3.8%)	8 (4.5%)
TOTAL	184 (100%)	177 (100%)

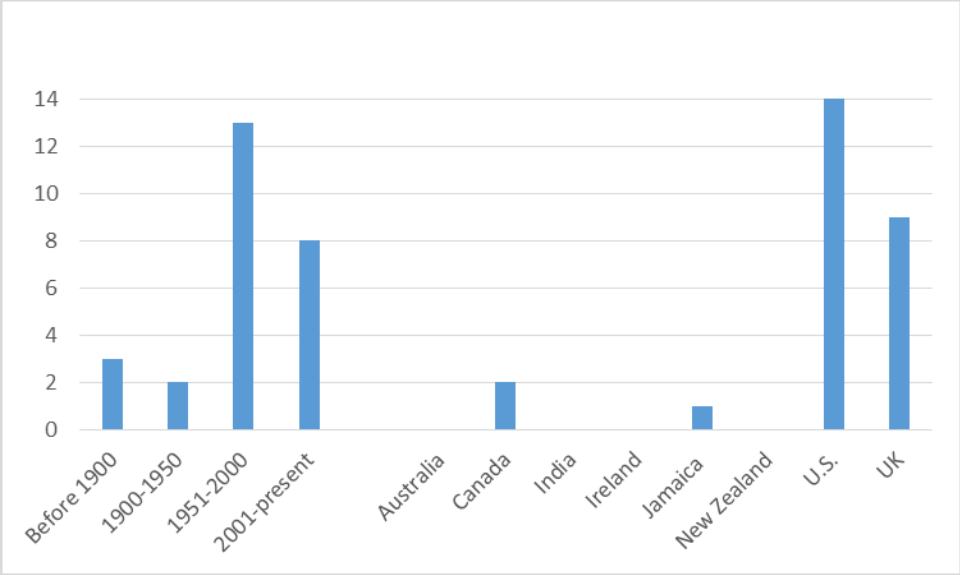
As Table 5.13 shows, literal comprehension activities form the majority in both groups, with 57.1% of literary tasks and 51.4% of non-literary tasks. There are more oral, predictive, inference, and language-oriented tasks accompanying literary tasks. Visual, oral, and personal response-oriented tasks are more present in the non-literary group. There are no reorganization tasks in either group, and miscellaneous tasks and predictive tasks are fairly uncommon in both groups.

Writing tasks make up an overall percentage of 9.2% of literary tasks and 7.3% of non-literary tasks, which is the largest representation in the *New Bridges* series. Unlike *New Bridges Première*, there are more literary writing tasks than non-literary ones. Miscellaneous writing tasks make up the bulk in both groups, and activities include explaining why Arthur Miller wrote *The Crucible*, reacting to the views expressed by the main character, writing a response to a quote on a poster, and writing about a challenge

the student had to face. There are more descriptive and narrative tasks accompanying literary texts than non-literary ones, and expository tasks are nonexistent.

Figure 5.6 shows the origins and time periods of literary texts in this book.

Figure 5.6 Origins and time periods of literary texts in *New Bridges Terminale*



As Figure 5.6 shows, the majority of texts come from the United States, and were published between 1951 and 2000. There are also multiple texts from the United Kingdom and Canada, and a single text from Jamaica.

5.3.3 *Password*

Password is a series published by Didier for *lycée* students in *Première* and *Terminale*. The books were published in 2011 and 2012 respectively, and comprise a CD, textbook, teacher's book, and workbook. As with the *Meeting Point* and *New Bridges* series, the teacher's handbook was reviewed. As with the other series, it functions solely as an answer key, and so it was not analysed.

The books are divided into units emphasizing different communication and language strategies, and each unit has a final task. Table 5.14 provides a general overview of the number of literary and non-literary texts, the total number of words for each, and the number of tasks for each.

Table 5.14 Overview of *Password* series

Textbook	**Literary texts**			**Non-Literary texts**		
	Number	**Total words**	**No of Tasks**	**Number**	**Total words**	**No of Tasks**
Password	56	28014	306	84	21505	412

As Table 5.14 shows, there are more literary words than non-literary words in the textbook, although there are more non-literary texts and tasks.

5.3.3.1 Password Première

The *Première* textbook is 215 pages long, which are divided into ten units and an eleventh unit which comes at the very end of the book consisting of two longer literary texts. Each of the first ten units has either four or eight different cultural documents, which comprise literature and newspaper articles, as well as audio and video clips. This book has 75 texts, of which 29 are literary and 46 are non-literary. Of the literary texts, 12 are excerpts from novels, six are excerpts of short stories, two are poems, and the rest are literary-style texts that have been written to serve as writing or grammar examples.

There are almost twice as many literary words as non-literary ones, with 14099 words belonging to literary texts and 8818 belonging to non-literary texts. The average length of literary texts is 486 words, and the average length of non-literary texts is 192 words. The shortest literary text is a fictionalized sample dialogue between an FBI agent and a

mobster, at 39 words. The longest is an excerpt from the short story "A Horse and Two Goats" by Indian author R.K. Narayan, at 2734 words. The shortest non-literary text is a brief biography of U.S. author Isaac Asimov, at 30 words. The longest is a letter from an African refugee to his mother describing his feelings about being away from home, at 682 words.

There is an average of six activities per literary text and five activities per non-literary text. Table 5.15 shows the representation of literary and non-literary activities in this textbook.

Table 5.15 Task types in *Password Première*

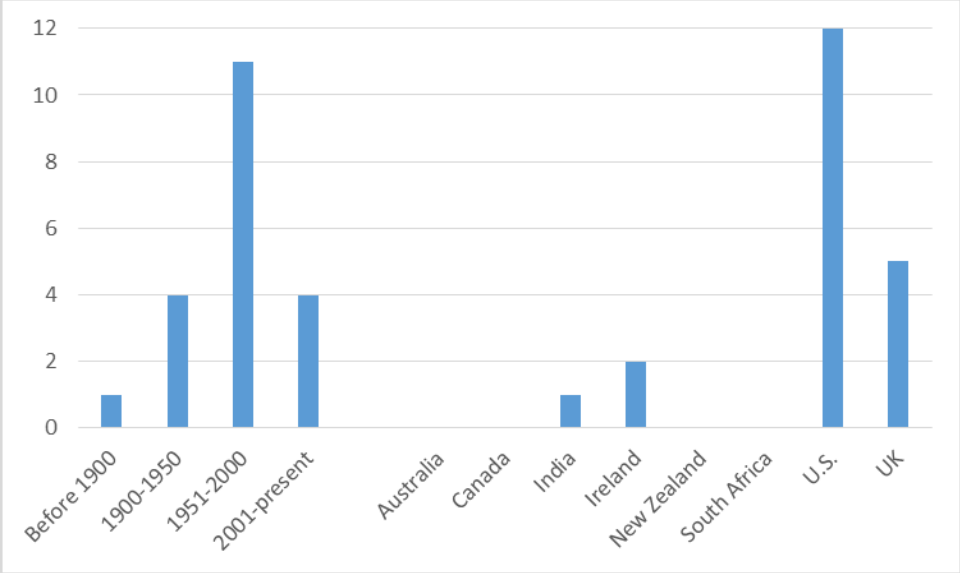
	Literary tasks	**Non-literary tasks**
GENERAL TASKS		
Visual	17 (9.6%)	30 (14%)
Oral	81 (45.5%)	78 (36.3%)
Predictive	20 (11.2%)	21 (9.8%)
Literal comprehension	76 (42.7%)	80 (37.2%)
Reorganization and reinterpretation	2 (1.1%)	6 (2.8%)
Inference	21 (11.8%)	22 (10.2%)
Personal response	12 (6.7%)	10 (4.7%)
Language	8 (4.5%)	25 (11.6%)
Other general tasks	3 (1.7%)	8 (3.7%)
WRITING TASKS		
Descriptive writing	6 (3.4%)	8 (3.7%)
Expository writing	0	0
Narrative writing	8 (4.5%)	0
Other Writing tasks	2 (1.1%)	0
TOTAL	178 (100%)	215 (100%)

As Table 5.15 shows, among literary tasks oral activities account for 45.5% of tasks and are slightly more prevalent than literal comprehension activities, which account for only 42.7%, which is a small difference. The opposite is true with non-literary tasks, where literal comprehension activities comprise 37.2% and oral tasks comprise 36.3%. As there are fewer literary tasks, the only general categories with more literary activities are oral and personal response tasks. That being said, predictive and inference-oriented tasks account for higher percentages of literary tasks than non-literary ones.

Writing tasks account for only 6.1% of all tasks in either group. There are twice as many writing activities associated with literary tasks, and descriptive, narrative, and miscellaneous tasks are all represented. The non-literary group, on the other hand, only includes descriptive writing tasks.

Figure 5.7 shows the origins and time periods of literary texts in this book.

Figure 5.7 Origins and time periods of literary texts in *Password Première*



As Figure 5.7 shows, most of the texts were published in the U.S. There are also multiple texts from the UK, but there are more than twice as many from the U.S. There are also a couple texts from Ireland and one from India. In terms of publication dates, the majority of texts come from the latter half of the 20th century.

5.3.3.2 Password Terminale

The *Terminale* textbook is 223 pages long, which are divided into nine units. Each unit has between five and seven different cultural documents, which comprise literature and newspaper articles, as well as audio and video clips. This book has 65 texts, of which 27 are literary and 38 are non-literary. Of the literary texts, 16 are excerpts from novels, four are poems, two are excerpts from short stories, and one is an excerpt from a play. There is also a piece of literary non-fiction and a song. The other two are literary-style texts that have been written to serve as writing or grammar examples.

While there are more literary words, Literary and non-literary words are fairly balanced in this textbook, with 13915 literary words and 12687 non-literary. The average length of literary texts is 515 words, and the average length of non-literary texts is 334 words. The shortest literary text is an untitled poem written by an unknown poet on the wall of the Angel Island immigration centre in the U.S., at 45 words. The longest literary text is an excerpt from the short story “You are Now Entering the Human Heart” by New Zealand author Janet Frame, at 979 words. The shortest non-literary text is a brief biography of U.S. author John Grisham, at 37 words. The longest non-literary text is an article entitled “Not Commuting is Driving me Crazy,” which describes the writer’s experience telecommuting, and is 711 words.

There is an average of five activities accompanying both literary and non-literary texts. Table 5.16 shows the representation of literary and non-literary activities in this textbook.

Table 5.16 Task types in *Password Terminale*

	Literary tasks	**Non-literary tasks**
GENERAL TASKS		
Visual	11 (8.6%)	17 (8.6%)
Oral	54 (42.2%)	77 (39.1%)
Predictive	7 (5.5%)	20 (10.2%)
Literal comprehension	67 (52.3%)	99 (50.3%)
Reorganization and reinterpretation	0	0
Inference	9 (7%)	12 (6.1%)
Personal response	9 (7%)	16 (8.1%)
Language	0	0
Other general tasks	8 (6.3%)	17 (8.6%)
WRITING TASKS		
Descriptive writing	2 (1.6%)	5 (2.5%)
Expository writing	0	0
Narrative writing	3 (2.3%)	0
Other Writing tasks	3 (2.3%)	6 (3%)
TOTAL	128 (100%)	197 (100%)

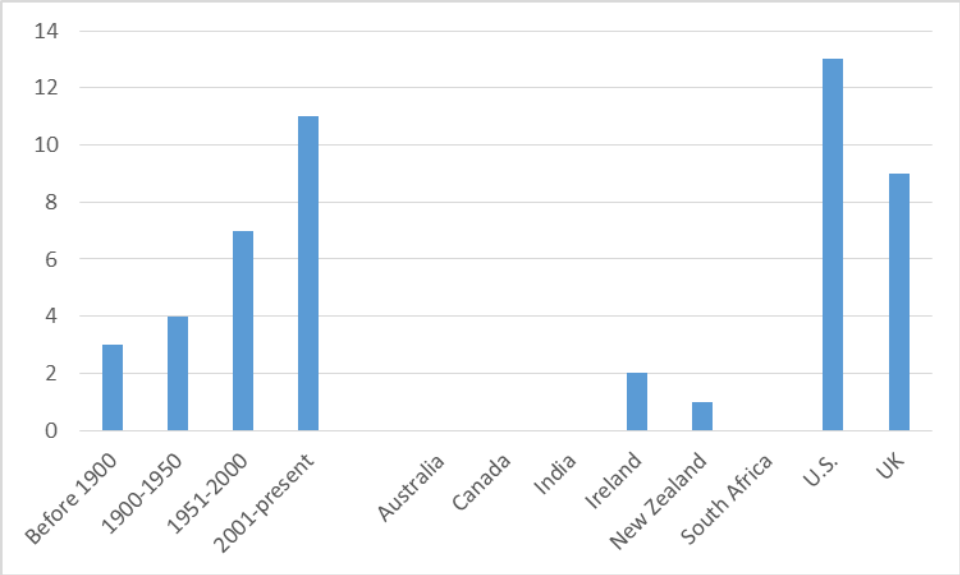
As can be seen in Table 5.16, literal comprehension is the largest type of tasks in both groups, accounting for 52.3% of all literary tasks and 50.3% of non-literary ones. Oral-based activities are also sizeable, accounting for 42.2% of literary tasks and 39.1% of non-literary tasks. While there are more non-literary tasks overall, the literary group has a higher percentage of inference and personal response-oriented activities.

Writing tasks account for only 6.2% of literary tasks and 5.5% of non-literary tasks. There are more non-literary writing tasks, but there is a more balanced distribution of

literary writing tasks, as descriptive, narrative, and miscellaneous writing tasks are all represented. Miscellaneous writing tasks make up the bulk of all writing activities, and include the drafting of an application letter for a job, the creation of an event flyer, reacting to someone's comment about the final scene of "First Blood," and writing tweets.

Figure 5.8 shows the origins and time periods of literary texts in this book.

Figure 5.8 Origins and time periods of literary texts in *Password Terminale*



As can be seen in Figure 5.8, most texts come from the U.S., although there are many UK texts as well. In addition, there are a couple of texts from Ireland and one from New Zealand. In terms of publication dates, there is an upward trend towards contemporary literature, with the bulk having been published in the last 15 years.

5.3.4 Literature textbooks

The two literature textbooks mentioned most often in the interviews and questionnaire were *Discovering Literature* and *Password Literature*. These books were published for the exclusive use of students and teachers in the *LELE* course. Both textbooks function primarily as anthologies. Table 5.17 provides a general overview of the number of literary and non-literary texts, the total number of words for each, and the number of tasks for each.

Table 5.17 Overview of literature textbooks

Textbook	**Literary texts**			**Non-Literary texts**		
	Number	**Total words**	**No of Tasks**	**Number**	**Total words**	**No of Tasks**
Discovering Literature	109	30371	458	4	1294	11
Password Literature	32	24771	252	5	4515	42

As Table 5.17 shows, there are significantly more literary texts, words, and tasks in both textbooks, which is aligned with the mission of each textbook to be used with the *LELE*, or literature-specific, course.

5.3.4.1 Discovering Literature

Discovering Literature was published by Nathan in 2011. The textbook is 190 pages long, and is divided into nine units with texts organized thematically. Each unit contains between three and seven texts drawn from a range of time periods and origins. For example, the unit entitled “Feminine voices” has excerpts of short stories and novels from 1813, 1894, 1905, and 1940, and includes authors from both the UK and U.S. . There are also post-unit sections called “Tools” and “Tasks” which contain additional

literary excerpts and activities. Overall, the book has 109 literary texts and 30371 literary words. On average, the literary texts are 279 words long. The shortest literary text is U.S. poet e.e. cummings's poem "l(a", a creatively laid out piece which is technically four words. The longest is an excerpt from U.S. author Paul Auster's work *The New York Trilogy*, at 1065 words.

The non-literary narration serves purely to explain the chronologies and thematic groupings, although there are also four non-literary texts, which account for 1294 words. On average, the non-literary texts are 324 words long. The shortest is an excerpt from English writer John Milton's essay "Areopagitica, A Defense of Freedom of Printing," which is 31 words. The longest text is an excerpt from U.S. author Frederick Douglass's autobiography "Narrative of the Life of Frederick Douglass," which is 1038 words long.

There is an average of four activities per literary text, and three activities per non-literary text. Table 5.18 shows the representation of literary and non-literary activities in this textbook.

Table 5.18 Task types in *Discovering Literature*

	Literary tasks	Non-literary tasks
GENERAL TASKS		
Visual	1 (0.2%)	0
Oral	5 (1.1%)	0
Predictive	0	0
Literal comprehension	114 (24.9%)	0
Reorganization and reinterpretation	9 (2%)	0
Inference	219 (47.8%)	4 (36.4%)
Personal response	22 (4.8%)	0
Language	60 (13.1%)	6 (54.5%)
Other general tasks	27 (5.9%)	0
WRITING TASKS		
Descriptive writing	1 (0.2%)	0
Expository writing	0	0
Narrative writing	5 (1.1%)	0
Other Writing tasks	7 (1.5%)	1 (9.1%)
TOTAL	458 (100%)	11 (100%)

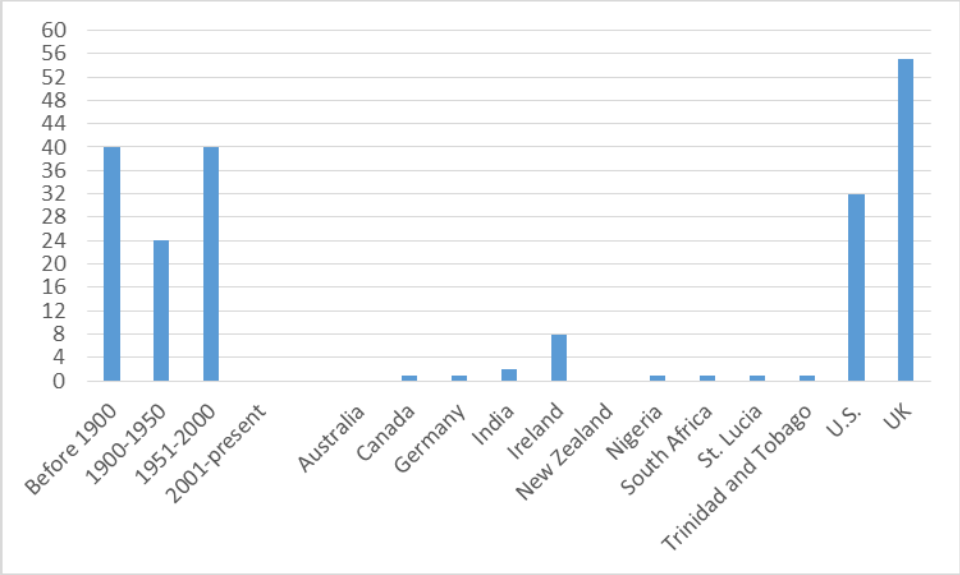
Unlike the non-literature textbooks, here inference tasks make up the bulk of all literary activities, and also account for a chunk of non-literary tasks. Literal comprehension activities are the second largest type, with 24.9% of all literary tasks. The smallest group of general tasks is visual activities, while there are no predictive activities at all for literary texts. Non-literary tasks have only two groups of tasks, with inference and language activities represented.

Writing tasks make up only 2.8% of literary activities. While they account for 9.1% of non-literary activities, this is equivalent to one task out of 11, so the comparison is not significant. Miscellaneous tasks are the clear majority among literary tasks, and the only type of writing task represented among non-literary tasks. Miscellaneous tasks include

transforming the text into another text belonging to a different genre, adding stage directions to the text, writing a 30-word advertisement for a film, and rewriting a poem.

Figure 5.9 shows the origins and time periods of literary texts in this book.

Figure 5.9 Origins and time periods of literary texts in *Discovering Literature*



As can be seen in Figure 5.9, the majority of texts in this book come from the UK. There are also many texts from the U.S., a few from Ireland and India, and single texts from Canada, Germany (in translation), Nigeria, South Africa, St. Lucia, and Trinidad and Tobago. In terms of ranges of publication dates, there are equal numbers of texts from the 19th century and earlier and the latter half of the 20th century, which differs significantly from other textbooks analysed.

5.3.4.2 Password Literature

Password Literature was published by Didier in 2012. The textbook is 157 pages long, and divided into eight units. Some of the units are thematic, such as “The Odd Couple” and “Lost in the City,” while others are dedicated to a certain author or text, such as “Shakespeare Revisited” and *Breakfast at Tiffany’s*. Every unit has at least one literary or, in the case of a unit on autobiography, non-literary text, as well as a piece of literary criticism. For the purposes of analysis, only the texts from the autobiography unit and the literary texts from the other units were considered in the word counts for the two groups. The pieces of literary criticism were not counted, as they formed the general overview of the chapters rather than unique texts with associated tasks.

There were 24771 literary words in the text spread across 32 different texts, with an average of 774 words per text. The shortest literary text is an excerpt from William Shakespeare’s *Macbeth*, at 175 words. The longest literary text is the unabridged short story “The Outsider” by U.S. author H.PG. Lovecraft, at 2573 words.

Non-literary words accounted for 4515 of the words in the textbook. The words were spread across 5 different texts, with an average of 903 words per text. The shortest text is an excerpt from U.S. author W.E.B. Du Bois’s autobiography entitled *The Autobiography of W.E.B. Du Bois*, where he reflects on the meaning of an autobiography, at 545 words. The longest text is an excerpt by Indian leader Mohandas K. Gandhi’s, from his work entitled *An Autobiography: The Story of My Experiments with Truth*, where he writes about many things, including but not limited to his marriage as a child, which is 2023 words.

There is an average of eight activities accompanying both literary and non-literary texts. Table 5.19 shows the representation of general and writing tasks in this textbook.

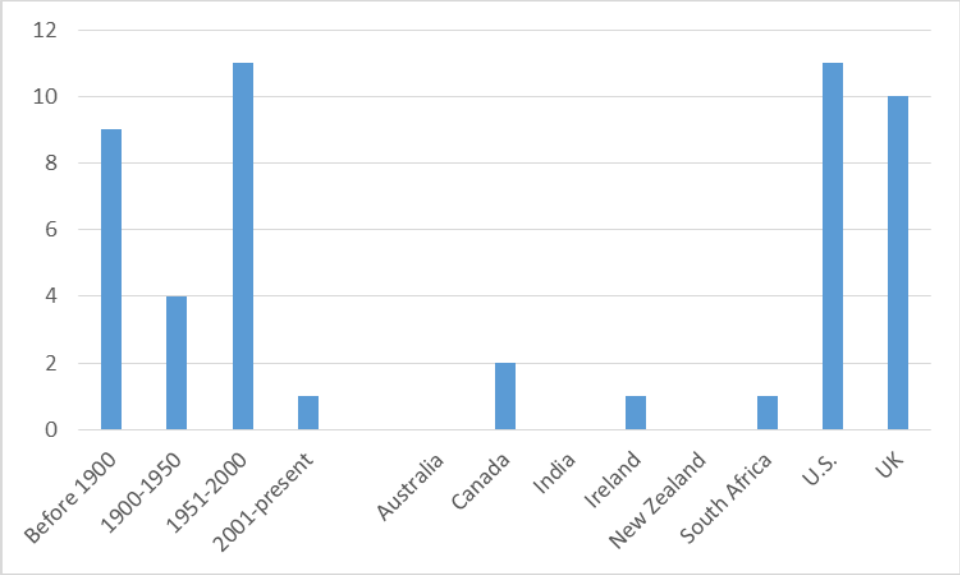
Table 5.19 Task types in *Password Literature*

	Literary tasks	**Non-literary tasks**
GENERAL TASKS		
Visual	14 (5.6%)	3 (7.1%)
Oral	16 (6.3%)	6 (14.3%)
Predictive	0	0
Literal comprehension	125 (49.6%)	18 (42.9%)
Reorganization and reinterpretation	8 (3.2%)	1 (2.4%)
Inference	49 (19.4%)	3 (7.1%)
Personal response	48 (19%)	7 (16.7%)
Language	2 (0.8%)	1 (2.4%)
Other general tasks	18 (7.1%)	6 (14.3%)
WRITING TASKS		
Descriptive writing	0	0
Expository writing	0	0
Narrative writing	0	0
Other Writing tasks	0	0
TOTAL	252 (100%)	42 (100%)

Perhaps unsurprisingly, literal comprehension tasks form the bulk of activities in both groups, which is a significant difference from *Discovering Literature*, but in line with almost all of the other textbooks analysed. The second and third largest groups of tasks accompanying literary texts were inference and personal response, which accounted for 38.4% of the group. Among non-literary texts, the second largest group was personal response, which accounted for 16.7% of all non-literary activities, with oral and miscellaneous general activities tying for third place with 28.6% of the group. While there are more visual activities associated with literary tasks, they form a higher percentage of non-literary tasks, accounting for 7.1% of the total. Neither literary nor non-literary texts include any writing tasks.

Figure 5.10 shows the origins and time periods of literary texts in this book.

Figure 5.10 Origins and time periods of literary texts in *Password Literature*



As can be seen in Figure 5.10, there is a slightly larger group of texts from the U.S. than the UK. There are a couple of texts from Canada and single texts from Ireland and South Africa. In terms of publication dates, most texts come from the latter half of the 20th century, though the second largest group is texts from the 19th century or earlier, so this shows some similarity with *Discovering Literature*. The similarity in pattern is that 1900-1950 has about half the number of texts in the pre-1900 and 1951-2000 categories.

5.4 Conclusion

5.4.1 Summary of findings

The analysis of the textbooks sought to answer several questions:

How many literary texts are in the textbooks?

In the *Meeting Point* series, the *Seconde* book has 28 literary texts, while *Meeting Point Première* has 47, and the *Terminale* book has 38, for 113 literary texts overall. In the *New Bridges* series, the *Seconde* book has 19 literary texts, while *New Bridges Première* has 14, and the *Terminale* book has 28, for 61 literary texts overall. In the *Password* series, the *Première* book has 29 literary texts and the *Terminale* book has 27, for a total of 56 literary texts overall. In total, the general English textbooks have 230 literary texts. Non-literary texts will be discussed below.

Discovering Literature has significantly more literary texts and *Password Literature* both have significantly more literary texts than non-literary texts per book. *Discovering Literature has* 109 literary texts and four non-literary texts, and *Password Literature* has 32 literary texts and five non-literary texts. Table 5.20 summarizes this information.

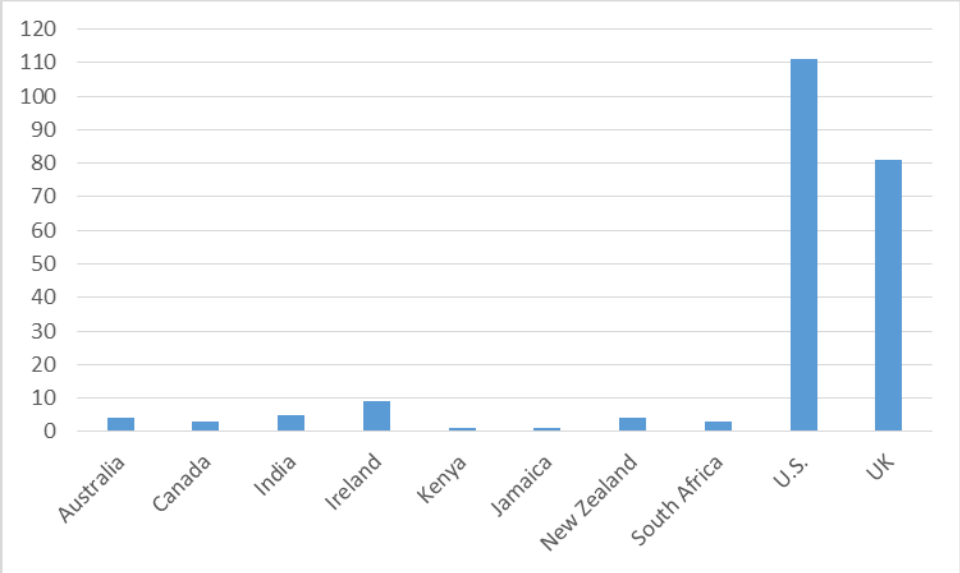
Table 5.20 Total literary and non-literary texts in general and *LELE* textbooks

Title of textbook or series	**Number of literary texts**	**Number of non-literary texts**
Meeting Point series	113	149
New Bridges series	61	187
Password series	56	84
Discovering Literature	109	4
Password Literature	32	5

What are their origins?

The origins of all the literary texts in the general series have been summarized in Figure 5.11.

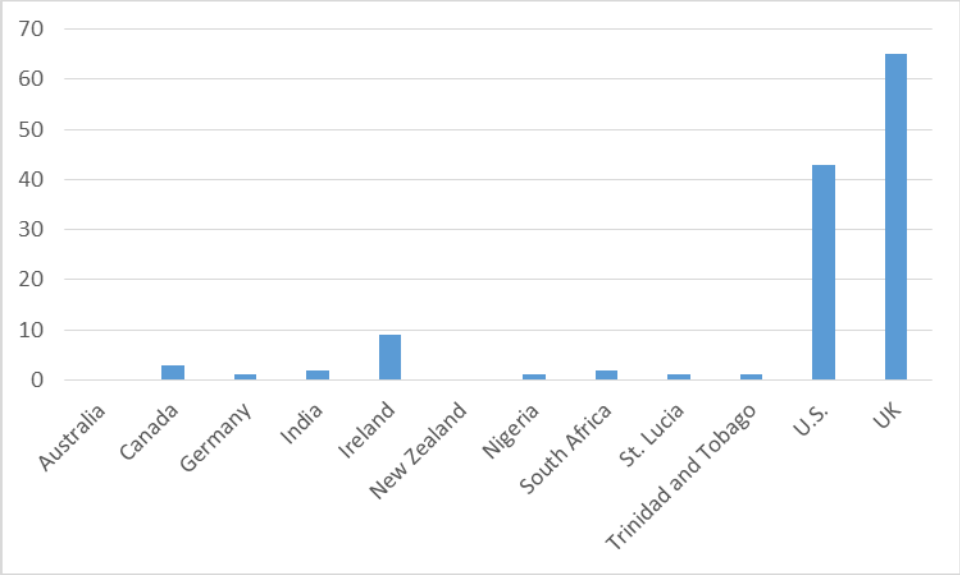
Figure 5.11 Origins of literary texts in *Meeting Point*, *New Bridges*, and general *Password* textbooks



As Figure 5.11 shows, the majority of texts across all books come from U.S. authors. There are also many texts by British authors, multiple texts by Irish authors, a few by Australian, Canadian, Indian, New Zealand and South African authors, and single texts by Kenyan and Jamaican authors.

The summary of the literature textbooks exhibits a somewhat different range in terms of numbers, but basically replicates the range of origins. Figure 5.12 shows the origins of texts in these books.

Figure 5.12 Origins of literary texts in *Discovering Literature* and *Password Literature* textbooks



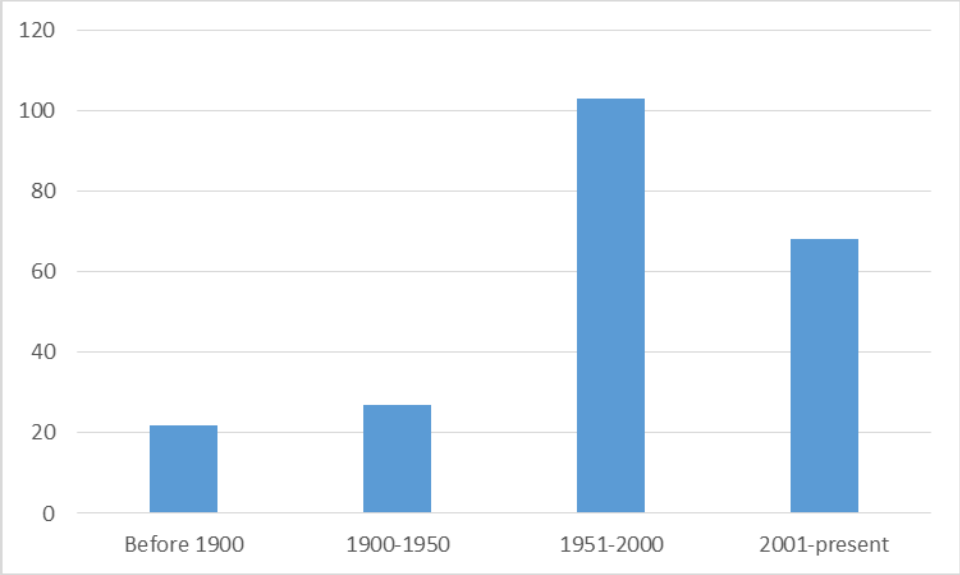
As can be seen in Figure 5.12, the majority of texts in these books come from the UK, although there is also significant U.S. representation. There are multiple texts from Ireland, Canada and India, and South Africa. There are also single texts from Germany, Nigeria, St. Lucia, and Trinidad and Tobago, all of which come from *Discovering Literature*.

Taken together, however, the majority of the literary texts in the books come from the UK, with the second largest group coming from the U.S. Again, *Discovering Literature* is a large influence in this regard. I discuss the differences between these two textbooks in a more global way in Chapter Six.

When were they published?

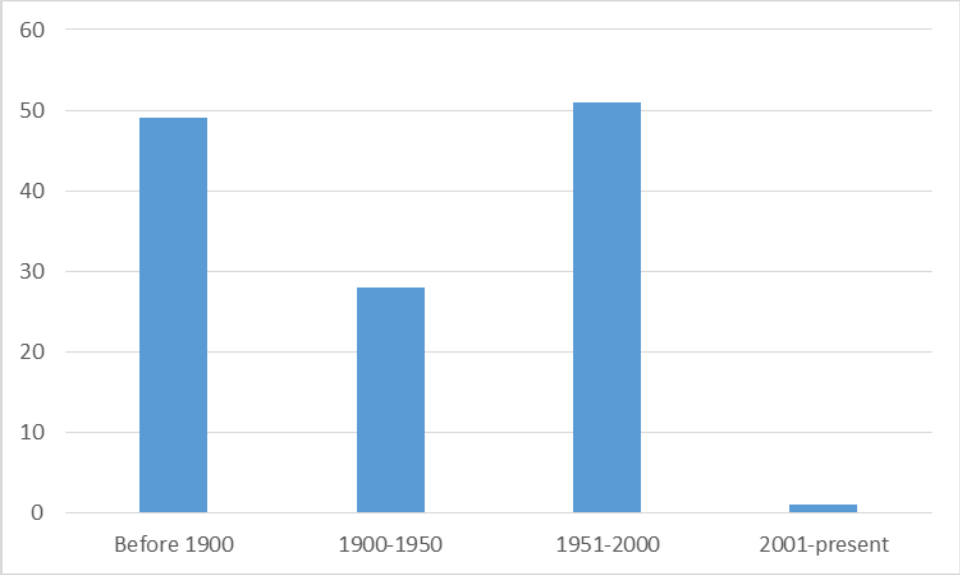
The aggregated publication dates of the literary texts in the general series are displayed in Figure 5.13

Figure 5.13 Publication dates of literary texts in *Meeting Point*, *New Bridges*, and general *Password* textbooks



As Figure 5.13 shows, most of the literary texts in these books were published between 1951 and 2000. Figure 5.14 shows that this is the same case in the *LELE*-specific textbooks.

Figure 5.14 Publication dates of literary texts in *Discovering Literature* and *Password Literature* textbooks



While it could be surprising to discover that the second largest group of texts in the literature textbooks come from the 19th century or earlier, if one reflects on some of the attitudes expressed when teachers described their goals for teaching literature in Chapter Three, there was a stated intention to provide students with cultural references. Furthermore, the teacher's understanding of the goals of the course as expressed by the Inspectors was to inspire a "taste for literature." It is not necessary to read solely canonical works to accomplish these goals, but perhaps the textbook writers felt that classical literature was the best way to cater to them.

What is the ratio of literary texts to non-literary texts?

There are 230 literary texts in the general textbooks, and 420 non-literary texts, for an overall ratio of 23:42 (roughly 1:1.8). The *Meeting Point* series has a ratio of 19:25 (roughly 1:1.3). The *New Bridges* series has a ratio of 61:187 (roughly 1:3.1). The *Password* series has a ratio of two to three. There are 141 literary texts in the literature textbooks, and nine non-literary texts, for a ratio of forty-seven to three (roughly 15.7:1). While Fjellestad (2011), Gümüşok (2013), Shrouf and Dwaik (2013), Skela (2014), and Teranishi (2015) all counted the number of literary texts in their textbook analyses, none of them calculated the ratio of literary to non-literary texts.

How does the length of literary texts compare to non-literary texts?

Across the general textbooks analysed, there are 101228 literary words. Texts are thus an average of 440 words. Across the general textbooks, there are 82361 non-literary words. Non-literary texts are thus an average of 196 words. Literary texts are significantly longer than non-literary texts.

What activities are laid out in the textbooks for use with literary texts? How do these activities compare to the ones recommended for use with non-literary texts?

All general textbooks included activities that fall into visual, oral, predictive, literal comprehension, reorganization and reinterpretation, inference, personal response, language, and miscellaneous categories among non-writing tasks. Almost all general textbooks included descriptive, narrative, and miscellaneous writing tasks. Expository writing activities were extremely rare.

Table 5.21 provides a summary of the literary activities across the general textbooks.

Table 5.21 Literary activities in *Meeting Point*, *New Bridges*, and general *Password* textbooks

	Literary tasks	Total number of non-literary tasks
GENERAL TASKS		
Visual	152 (9.6%)	203 (13.6%)
Oral	298 (18.7%)	318 (21.3%)
Predictive	55 (3.5%)	53 (3.5%)
Literal comprehension	781 (49.1%)	639 (42.7%)
Reorganization and reinterpretation	28 (1.8%)	27 (1.8%)
Inference	117 (7.4%)	71 (4.7%)
Personal response	96 (6%)	144 (9.6%)
Language	156 (9.8%)	132 (8.8%)
Other general tasks	47 (3%)	61 (4.1%)
WRITING TASKS		
Descriptive writing	34 (2.1%)	36 (2.4%)
Expository writing	3 (1.9%)	6 (0.4%)
Narrative writing	33 (2.1%)	3 (0.2%)
Other Writing tasks	19 (1.2%)	28 (1.9%)
TOTAL	1591 (100%)	1496 (100%)

As Table 5.21 shows, the largest group of activities in both groups is literal comprehension. The second largest type of task among both groups is oral activities. Some differences follow. There are slightly more language activities among literary tasks than non-literary tasks. There are also more inference-based tasks among literary activities. However, there are more visual and personal response activities associated with non-literary tasks. Surprisingly, the percentage of predictive and reorganization activities are the same in both groups.

Writing tasks make up only 5.6% of literary activities and 4.9% of non-literary activities. Most of the writing being done is descriptive. There is also a sizeable amount of narrative writing assigned to accompany literary texts, and miscellaneous writing assigned in conjunction with non-literary texts. Expository writing, as previously said, is

extremely rare in both groups, but there is slightly more variety with non-literary tasks, with six tasks overall.

In the literature textbooks, there is a much wider scope of activities for the literary texts than the non-literary texts.

Table 5.22 Literary activities in *Discovering Literature* and *Password Literature* textbooks

	Literary tasks	**Non-literary tasks**
GENERAL TASKS		
Visual	15 (2.1%)	3 (5.7%)
Oral	21 (3%)	6 (11.3%)
Predictive	0	0
Literal comprehension	239 (33.7%)	18 (34%)
Reorganization and reinterpretation	17 (2.4%)	1 (1.9%)
Inference	268 (37.7%)	7 (13.2%)
Personal response	70 (9.9%)	7 (13.2%)
Language	62 (8.7%)	7 (13.2%)
Other general tasks	45 (6.3%)	6 (11.3%)
WRITING TASKS		
Descriptive writing	1 (0.1%)	0
Expository writing	0	0
Narrative writing	5 (0.7%)	0
Other Writing tasks	7 (1.0%)	1 (1.9%)
TOTAL	710 (100%)	53

The tasks in the literature textbooks are somewhat different, both from the general textbooks and from one another. *Discovering Literature* differed from the norm, as it consists mostly of inference tasks. *Password Literature*, on the other hand, consisted mostly of literal comprehension tasks, and this is why the aggregated results look different from those of the general textbooks. Otherwise, the only category which is more common among literary tasks by percentage is reorganization activities.

Is there a difference in the types of texts, length of texts, and types of activities over the course of each of the series?

Within the *Meeting Point* series, there is a significant increase of literary words, from 10173 in *Meeting Point Seconde*, to 17399 in *Meeting Point Première*, and 19217 in *Meeting Point Terminale*. There is also an increase in the number of literary texts between the *Seconde* textbook, which has 28, and the *Première* book, which has 47, and then a small decrease to 38 in *Terminale*. The average length of literary texts in the *Seconde* book is 261, which increases to 316 in *Première*, and 458 words in *Terminale*. The types of texts remain about the same, with excerpts of novels dominating.

There are also increases in visual and oral activities over the course of the series. In the *Seconde* book, visual and oral activities are 8.1% and 12.2% of all literary tasks respectively, while in the *Terminale* book, they make up 16.3% and 23.2% of all literary tasks. Literal comprehension, however, remains the highest percentage in all three books. In addition to the rise in general tasks, there is also a growth in amount and variety of writing tasks. The *Seconde* book has only five writing tasks accompanying the literary texts: two narrative tasks and three miscellaneous tasks. The *Terminale* book has 17 writing tasks, with ten descriptive, two expository, four narrative, and one miscellaneous.

Within the *New Bridges* series, there is also an increase in the amount of literary words, from 6817 in *Seconde*, to 8108 in *Première*, and 10948 in *Terminale*. As with *Meeting Point*, there is also an increase in the number of literary texts and their length. In *Seconde*, there are 19 texts, and the average length is 359 words. In *Première*, there are 14, and the average length is 579 words. In *Terminale*, there 28 texts, and the

average length is 411 words. The types of texts remain consistent with *Meeting Point* as well; most are excerpts from novels.

In terms of activities, there is actually a greater range in the *Seconde* textbook, though the dominant activity type in both books is literal comprehension. However, in the *Seconde* textbook, this type accounts for only 37% of all tasks, while in the *Terminale* book the percentage has grown to 57.1%. There is also a decrease in the presentation of oral, reorganization, inference, personal response, and language tasks. The only increases are in visual and predictive tasks. In terms of writing, there is a 3.7% increase in representation, and a growth of miscellaneous tasks, from zero to seven.

Within the *Password* series, there is actually both a decrease in the number of literary words, from 14099 in *Première* to 13915 in *Terminale*, and a miniscule decrease in the number of texts, from 29 to 27. The types of texts are consistent with the other series, with novel excerpts in the significant majority. The average length of literary texts in *Première* is 486 words, and there is a slight increase in *Terminale*, with an average of 515 words.

In terms of literary activities, there is also a significant decrease, from 178 activities to 128. The only increase in representation is the percentage of tasks linked to literal comprehension; representation jumps from 42.7% to 52.3%. In terms of writing activities, there is also a decrease, from 9% of all literary tasks to 6.3%. The only increase is in the number of miscellaneous tasks, from two to three, which accounts for a percentage increase of 12%.

5.4.2 Discussion

The textbook analysis raised issues regarding teachers' perceptions v. reality, diversity, and level of difficulty. In the interviews, some teachers mentioned not using the textbooks because they were not "literary enough." This justification for the neglect of the textbooks can be interpreted in two ways. The first, which I have attempted to show through my analysis, is an erroneous assumption, as almost all of the textbooks surveyed had more literary words than non-literary ones.

The second, however, is complex, as it deals with definitions of literature and expectations of what literature in English or, realistically, any language, looks like, and it is in this regard that the literature textbooks are telling and worthy of inclusion to contrast with the general course books. Whereas the general textbooks barely include any works from the 19th century, the literature textbooks present many works from the 19th century or earlier. Whereas the general textbooks all have a large number of works from the 21st century, the literature textbooks contain many more earlier works and provide a relative balance between these works and works from the 20th century. Out of 129 texts across both *Discovering Literature* and *Password Literature*, there is only one work from the last 15 years.

Level of difficulty is also called into question in terms of the activities and their implicit level of difficulty. Truly analyzing level of difficulty would have required the development of a taxonomy similar to Freeman (2010). It falls outside the scope of the present study, which is investigative in nature rather than evaluation-focused, but future work could definitely develop a ranking of difficulty. At this point, I am dependent on my own opinions regarding difficulty. I feel that the reliance on literal comprehension is

worrisome. One of the main reasons I value the study of literature is its potential to inspire deep critical thought and conversation, and focusing simply on questions of "who, where, when, and why" seems like a missed opportunity. The fact that *Discovering Literature* chose to focus on inference questions rather that literal comprehension was a step in the right direction.

Also worrying is the lack of writing tasks. If nothing else, it could result in students developing a lopsided skill set. While speaking is certainly important, we live in an extremely text-heavy world between websites and emails, and being able to communicate in writing continues to be an essential skill.

CHAPTER 6: DISCUSSION

6.1 Introduction

This chapter combines the data from Chapters Three, Four, and Five in order to address the main research questions, which ask about the frequency of literature use, the types of texts used, teachers' attitudes towards using this resource, and the presence of literature in the secondary EFL textbooks published in France. Throughout this chapter, I compare the data to the views and data presented in the literature review.

6.2 RQ1: How frequently is literature of different genres taught in the English classroom in French secondary schools?

The online questionnaire sought to answer this question by asking teachers how often they taught extracts of novels, whole novels, short stories, poetry, and plays. I have aggregated the data from the questionnaire and separated responses into two groups: the responses of teachers teaching the non-*LELE* courses and those teaching the *LELE* course.

6.2.1 Frequency of novel extract use

Of all the types of literature, novel extracts were used with the greatest frequency in both non-*LELE* and *LELE* courses. Table 6.1 shows the frequency of use in non-*LELE* courses.

Table 6.1 Frequency of novel extract use in non-*LELE* courses

Frequency	**N**	**%**
Each class	4	2.7
Once per week	1	0.7
Every other week	0	0
More than once per month	40	27.2
Once per month	25	17
Less than once per month	12	8.2
Once per term	22	15
Less than once per term	15	10.2
Did not use	18	12.2
No response	10	6.8
Total	147	100

As Table 6.1 shows, not only were novel extracts used frequently by the respondents, the largest group, 40 teachers, stated that they used novel extracts more than once per month. Novel extracts were one of the three types of literature which *Seconde* teachers mentioned that they used, and the majority (eight out of ten) used them, though mainly once per term or less. In *Première generale*, they were used more often than any other type of text, with 17 teachers using extracts once a month or more. In *Terminale generale*, 22 teachers used extracts more than once a month. Only 18 respondents stated that they did not use them at all.

Table 6.2 shows the frequency of use in the *LELE* course.

Table 6.2 Frequency of novel extract use in *LELE* courses

Frequency	**N**	**%**
Each class	0	0
Once per week	0	0
Every other week	0	0
More than once per month	80	66.7
Once per month	27	22.5
Less than once per month	2	1.7
Once per term	5	4.2
Less than once per term	4	3.3
Did not use	2	1.7
No response	0	0
Total	120	100

As in Table 6.1, the largest group, 80 teachers in this case, stated that they used novel extracts more than once per month, while only two respondents noted that they did not use them at all.

6.2.2 Frequency of whole novel use

As with the other types of literature, whole novels were used very rarely in the non-*LELE* courses, as Table 6.3 shows.

Table 6.3 Frequency of whole novel use in non-*LELE* courses

Frequency	**N**	**%**
Each class	2	1.4
Once per week	1	0.8
Every other week	0	0
More than once per month	10	6.8
Once per month	4	2.7
Less than once per month	1	0.8
Once per term	8	5.4
Less than once per term	6	4.1
Did not use	32	21.8
No response	83	56.5
Total	147	100

As is shown in Table 6.3, the vast majority of respondents, 32 teachers, do not use whole novels at all. However, of the minority who did use them, the largest group, ten teachers, used them more than once per month. Teachers of *Seconde* did not mention using whole novels at all. Six of the *Première generale* teachers used whole novels once per term, and two of the *Terminale generale* teachers used them once per month.

Table 6.4 shows the frequency of whole novel use in the *LELE* course.

Table 6.4 Frequency of whole novel use in *LELE* courses

Frequency	**N**	**%**
Each class	0	0
Once per week	0	0
Every other week	0	0
More than once per month	27	22.5
Once per month	8	6.7
Less than once per month	3	2.5
Once per term	12	10
Less than once per term	13	10.8
Did not use	51	42.5
No response	6	5
Total	120	100

As with the non-*LELE* courses, the largest group, 51 respondents, did not use whole novels at all, while the second largest group, 27 respondents, used them more than once per month. It seems as though either whole novels are not used or are used frequently over the course of the year. The issue of time constraints is relevant here. If a teacher chooses to study a whole novel, they may spend a whole term or more on it. Multiple teachers mentioned in the interviews that they found it difficult to sustain student interest in studying the same text from one session to another, so this could prove to be a significant challenge. Yvonne raised this issue in the interviews, when she stated “they get fed up really quickly. You know, two days, three days on the same text? They are bored” (Yvonne pg. 11).

6.2.3 Frequency of short story use

Short stories were not used often either in the non-*LELE* courses, as Table 6.5 shows.

Table 6.5 Frequency of short story use in non-*LELE* courses

Frequency	**N**	**%**
Each class	1	0.7
Once per week	0	0
Every other week	1	0.7
More than once per month	0	0
Once per month	7	4.8
Less than once per month	6	4.1
Once per term	23	15.6
Less than once per term	31	21.1
Did not use	69	46.9
No response	9	6.1
Total	147	100

As Table 6.5 shows, the largest group of respondents in this group, 69 teachers, did not use short stories at all. Aggregating the next two largest groups of respondents results in 54 teachers who used short stories between one and three times over the course of the year. Six out of ten teachers of *Seconde* mentioned teaching short stories, but the largest group, three teachers, used them less than once per term. The largest group of *Première generale* teachers, seven, used them once per term, and 12 of the *Terminale generale* teachers used them less than once per term as well.

Table 6.6 shows the frequency of short story use for the *LELE* course.

Table 6.6 Frequency of short story use in *LELE* courses

Frequency	**N**	**%**
Each class	1	0.8
Once per week	1	0.8
Every other week	2	1.7
More than once per month	0	0
Once per month	14	11.7
Less than once per month	10	8.3
Once per term	25	20.8
Less than once per term	36	30
Did not use	30	25
No response	1	0.8
Total	120	100

As Table 6.6 shows, 61 teachers used short stories between one and three times over the course of the year. Additionally, 18 respondents used short stories at least once a month, if not more often. Only nine respondents in the non-*LELE* group used short stories as often. In the interviews, teachers noted that they did not usually abridge short stories, so the study of a short story might take multiple class sessions, which could

result in a week or more spent on one text. In the interviews, Yvonne highlighted this issue in saying that “you don’t study a text or a novel in one hour. You need days; sometimes weeks” (Yvonne pg. 11). Faye and Mireille both mentioned texts which they had taught in previous years that could no longer be used due to the decrease of an hour of weekly class time, This time constraint appears to be less of an issue in the *LELE* course.

6.2.4 Frequency of poetry use

Table 6.7 shows the frequency of poetry use in non-*LELE* courses.

Table 6.7 Frequency of poetry use in non-*LELE* courses

Frequency	**N**	**%**
Each class	1	0.7
Once per week	1	0.7
Every other week	2	1.3
More than once per month	0	0
Once per month	4	2.7
Less than once per month	3	2
Once per term	11	7.5
Less than once per term	42	28.6
Did not use	75	51
Did not respond	8	5.4
Total	147	100

As Table 6.7 shows, poetry was rarely taught, if used at all. The largest group of respondents, 75, did not teach poetry at all, while the second largest group, with 42 responses, used poetry less than once per term. Only two of the *Seconde* teachers mentioned using poetry, but both once per term or less. In *Première generale*, the largest group, ten teachers, used it less than once per term. In *Terminale generale*,

there were similar results, and 20 teachers used poetry with the same diminished frequency. By comparison, poetry was used slightly more often in the *LELE* course, as Table 6.8 shows.

Table 6.8 Frequency of poetry use in *LELE* courses

Frequency	**N**	**%**
Each class	0	0
Once per week	2	1.7
Every other week	2	1.7
More than once per month	0	0
Once per month	10	8.3
Less than once per month	10	8.3
Once per term	32	26.7
Less than once per term	28	23.3
Did not use	37	30.8
Did not respond	2	1.7
Total	120	100

Surprisingly, poetry lessons are also rare in the literature-specific course. As Table 6.8 shows, again the largest group of responses, 37, state that they did not use poetry at all. However, 32 respondents used poetry at least once per term, or three times per year, as compared with 11 in the non-*LELE* group. Additionally, ten *LELE* teachers used poetry at least once per month, as compared with four in the non-*LELE* group.

Section 6.2.1 revealed a focus on shortened texts in both the general and *LELE* courses, so it is surprising that poetry is taught so infrequently.

6.2.5 Frequency of play use

Plays were used extremely infrequently in the non-*LELE* classes, as Table 6.9 shows

Table 6.9 Frequency of play use in non-*LELE* courses

Frequency	**N**	**%**
Each class	1	0.7
Every other week	0	0
More than once per month	6	4.1
Once per month	4	2.7
Less than once per month	1	0.7
Once per term	15	10.2
Less than once per term	27	18.4
Did not use	43	29.3
No response	50	34
Total	**147**	**100%**

As Figure 6.9 shows, the majority of respondents who chose a response, 43 in this case, did not use plays at all. The largest group of those who did use this type of literature, 27 respondents, only used it one to two times per year. *Seconde* teachers did not mention using plays, while the largest groups of *Première generale* (6) and *Terminale generale* (13) teachers used plays less than once per term. The frequency of excerpt of play use in *LELE* courses is shown in Table 6.10.

Table 6.10 Frequency of excerpt of play use in *LELE* courses

Frequency	**N**	**%**
Each class	0	0
Every other week	0	0
More than once per month	8	6.7
Once per month	8	6.7
Less than once per month	8	6.7
Once per term	26	21.7
Less than once per term	35	29.2
Did not use	25	20.8
No response	10	8.3
Total	**120**	**100%**

Table 6.10 shows that frequency of excerpt of play use is similar in *LELE*. Thirty-five teachers note that they used plays fewer than three times per year. Twenty-five noted that they did not use plays at all. It is also surprising that plays are used so infrequently in both the general and *LELE* courses, as they would provide the opportunity for oral practice as well as linguistic and critical analysis.

6.2.6 Summary of discussion of RQ1

As shown in sections 6.2.1 through 6.2.5, novel excerpts were the most frequently taught texts reported by the respondents. Determining the reasons why novel extracts are most popular is potentially challenging. However, analysis of both the general and *LELE* textbooks in Chapter Five showed that the majority of literary texts, 175 texts, or 49%, were excerpts from novels, and this will be discussed again in section 6.5.1. Thus, even if the teachers did not use the books with regularity, if they chose to reference the textbooks, they would find many novel extracts.

Another potential explanation for the reliance on novel extracts is the variety of activities that can be used with them. In the interviews, many teachers mentioned their enjoyment of using anticipation tasks, activities where students would have to imagine what would happen next in the story (see section 4.8). These activities could manifest themselves in discussion or writing exercises and provide opportunities for students to exercise their creativity. Another benefit of studying a novel excerpt is the ability to focus on a particularly tense or emotional situation without pages of description to set the scene. However, the risk of using an excerpt is that it might result in the teacher lecturing to the students about the context and plot, and potentially providing them with a single

interpretation of the novel's events. This reflects the situation which Weist (2004) observed, where the majority of the class was teacher talking time, with the instructor providing the students with what he felt were the "right" answers. Kheladi (2013) also raises this issue, noting that in their haste to prepare students for examinations, teachers did not often spend time allowing an open discussion of texts, and the issue of washback was discussed in section 4.10.

6.3 RQ2: Which texts are used in the English classroom in French secondary schools?

In order to answer this question, teachers were asked to mention texts that they taught in the online questionnaire (see section 3.5) and the interviews (see section 4.7). To effectively analyse the texts mentioned, the data from both forms have been aggregated. In addition to discussing the texts mentioned, their origins, and their chronological spread, data from this question addresses the idea of whether there is a canon of works taught in the EFL classroom in French secondary schools.

The issue of whether a canon exists is a direct response to Kirchhoff (2016), previously discussed in section 4.10. In Kirchhoff's (2016) study, she surveyed university students in Germany regarding what texts they studied in secondary school. She concluded that as the ten most commonly mentioned texts were only mentioned 20% of the time, a canon did not exist in Germany. Kirchhoff (2016) did not set a percentage above which she would classify the texts as a canon, but I have set the dividing line at 50%. Thus, if the ten nine to twelve most commonly taught texts in each genre were mentioned more than 50% of the time by the questionnaire respondents and interviewees, then a canon

exists for that genre. Note that for certain genres, nine to twelve texts have been provided, as certain texts had the same number of mentions.

6.3.1 Novel extracts mentioned in the interviews and questionnaire

As discussed in section 6.2.1, novel excerpts were the type of text which was most frequently taught by the questionnaire respondents. Altogether, there were 608 mentions of 181 texts. Table 6.11 shows the ten most commonly mentioned novel extracts.

6.11 Novel extracts most commonly mentioned by respondents

Title	Author	Date of publication	Country of origin	Number of mentions	Percentage of mentions (N=608)
1984	Orwell, George	1949	UK	39	6.4
Frankenstein	Shelley, Mary	1818	UK	36	5.9
Pride and Prejudice	Austen, Jane	1813	UK	32	5.3
Of Mice and Men	Steinbeck, John	1937	U.S.	23	3.8
Brave New World	Huxley, Aldous	1932	UK	20	3.3
The Great Gatsby	Fitzgerald, F. Scott	1925	U.S.	19	3.1
Dracula	Stoker, Bram	1897	Ireland	18	3
On the Road	Kerouac, Jack	1957	U.S.	16	2.6
Lord of the Flies	Golding, William	1954	UK	15	2.5
The Strange Case of Dr. Jekyll and Mr. Hyde	Stevenson, Robert Louis	1886	UK	15	2.5
Total				233	38

Of the list provided in Table 6.11, six of the texts were published by authors from the UK, while three were by authors from the U.S. This is representative of the whole sample, as texts by UK authors accounted for the majority (86 texts) of all texts mentioned. Authors from the U.S. were the second largest group, with 76 texts. In terms of chronological spread, four of the texts provided in Table 6.11 were published in the 1800s, four of the texts were published between 1900 and 1950, and two were published in the 1950s. This chronological spread is representative of the entire sample, as the largest group of texts, 73, were published between 1900 and 1950. The ten novel extracts listed were mentioned 38% of the time (233 mentions), and as this falls below 50%, there is no canon for novel excerpts among this group of respondents.

6.3.2 Novels mentioned in the interviews and questionnaire

As discussed in section 6.2.2, whole novels were rarely taught by respondents. Altogether, there were 123 mentions of 74 texts. Table 6.12 shows the nine most commonly mentioned novels.

Table 6.12 Novels most commonly mentioned by respondents

Title	Author	Date of publication	Country of origin	Number of mentions	Percentage of mentions (N=123)
Animal Farm	Orwell, George	1945	UK	13	10.6
Of Mice and Men	Steinbeck, John	1937	U.S.	6	4.9
The Great Gatsby	Fitzgerald, F.Scott	1925	U.S.	5	4.1
The Fifth Child	Lessing, Doris	1988	UK	4	3.3
The Catcher in the Rye	Salinger, J.D.	1951	U.S.	4	3.3
The Guernsey Literary and Potato Peel Pie Society	Shaffer, Mary Ann, Barrows, Annie	2008	U.S.	4	3.3
The Absolutely True Diary of a Part-Time Indian	Alexie, Sherman	2007	U.S.	3	2.4
Lord of the Flies	Golding, William	1954	UK	3	2.4
Sula	Morrison, Toni	1973	U.S.	3	2.4
Total				45	36.7

Of the list provided in Table 6.12, six of the texts were published by authors from the U.S., while three were by authors from the UK. This is not representative of the entire sample, as UK authors make up a larger proportion, with 38 texts mentioned. The U.S. is the second largest group, however, with 24 texts, and the difference between the two groups of texts is not large. In terms of chronological spread, all of the texts provided in Table 6.12 were published in the 20th or 21st centuries, with three texts published between 1900 and 1950, four texts published between 1950 and 2000, and two texts

published in the last 17 years. This chronological spread is not completely representative of the entire sample either, as texts published between 1950 and 2000 and texts published in the past 17 years both account for 24 texts each, which are the largest groups for this type of text. The nine novel extracts listed were mentioned 36.7% of the time (123 mentions), and as this falls below 50%, there is no canon for whole novels among this group of respondents.

6.3.3 Short stories mentioned in the interviews and questionnaire

As discussed in section 6.2.3, short stories were rarely taught by respondents. Altogether, there were 426 mentions of 165 texts. Table 6.13 shows the twelve most commonly mentioned short stories.

Table 6.13 Short stories most commonly mentioned by respondents

Title	Author	Date of publication	Country of origin	Number of mentions	Percentage of mentions (N=426)
“The Tell-Tale Heart”	Poe, Edgar Allan	1843	U.S.	23	5.4
“Desiree's Baby”	Chopin, Kate	1893	U.S.	18	4.2
“The Landlady”	Dahl, Roald	1959	UK	17	4
“The Story of an Hour”	Chopin, Kate	1894	U.S.	13	3.1
“Eveline”	Joyce, James	1914	Ireland	9	2.1
“The Werewolf”	Carter, Angela	1979	UK	8	1.9
“The Temple”	Oates, Joyce Carol	1996	U.S.	8	1.9
“The Dubliners”	Joyce, James	1914	Ireland	6	1.4
“The Fall of the House of Usher”	Poe, Edgar Allan	1839	U.S.	6	1.4
“True Love”	Asimov, Isaac	1977	U.S.	5	1.2
“The Pedestrian”	Bradbury, Ray	1951	U.S.	5	1.2
“The Black Cat”	Poe, Edgar Allan	1843	U.S.	5	1.2
Total				123	29

Of the list provided in Table 6.13, eight of the texts were published by authors from the U.S., while two texts each came from the UK and Ireland. This is not representative of the entire sample, as even though authors from the U.S. form the largest group, with 84 short stories, the second largest group of texts, 62, originated in the UK, while only nine texts came from Irish authors. In terms of chronological spread, five of the texts provided in Table 6.13 were published in the 1800s, five texts were published between

1950 and 2000, and two were published between 1900 and 1950. This is not representative of the entire sample, as the largest group of texts, 75, were published between 1950 and 2000, while 55 were published between 1900 and 1950, but only 21 texts were published in the 1800s. The twelve short stories listed were mentioned 29% of the time (123) mentions, and as this falls below 50%, there is no canon for short stories among this group of respondents. However, stories by Edgar Allan Poe and Kate Chopin together make up 15.3% of all short stories mentioned.

6.3.4 Poetry mentioned in the interviews and questionnaire

As discussed in section 6.2.4, poetry was rarely taught by respondents. Altogether, there were 426 mentions of 165 texts. Table 6.13 shows the nine most commonly mentioned poems and the two most commonly mentioned authors. The two authors, Langston Hughes and William Shakespeare, are provided in this list as they were mentioned significantly more often than many other poems and poets. Certain respondents mentioned specific poems by them, while others noted that they taught various poems by the authors.

Table 6.14 Poetry most commonly mentioned by respondents

Title	Author	Date of publication	Country of origin	Number of mentions	Percentage of mentions (N=408)
Various (all mentions)	Hughes, Langston	1930s-1970s	U.S.	35	8.6
“Funeral Blues”	Auden, W.H.	1936	UK	25	6.1
Various (all mentions)	Shakespeare, William	1600s	UK	19	2.7
“The Road Not Taken”	Frost, Robert	1916	U.S.	17	4.2
“The Rime of the Ancient Mariner”	Coleridge, Samuel Taylor	1798	UK	14	3.4
“In Flanders Fields”	McRae, John	1915	Canada	8	2
“Strange Fruit”	Meeropol, Abe	1937	U.S.	7	1.7
“The Raven”	Poe, Edgar Allan	1845	U.S.	7	1.7
“Invictus”	Henley, William Ernest	1888	UK	6	1.5
“Bright Star”	Keats, John	1838	UK	6	1.5
“I Wandered Lonely as a Cloud”	Wordsworth, William	1807	UK	6	1.5
Total				160	37.4

Of the list provided in Table 6.14, six of the poems and poets listed originated in the UK, while five of the poems and poets listed originated in the U.S., and one poem was published by a Canadian author. This is representative of the sample, as the largest group of poems, 89 came from UK poets, while the second largest group, 53 poems, came from U.S. poets. In addition, respondents only mentioned two Canadian poems.

In terms of chronological spread, five of the poems in Table 6.14 were published between 1900 and 1950, and Langston Hughes published most of the poems mentioned by respondents prior to 1950. Four poems were published in the 1800s, and two poems were published in the 1700s and prior to that time. This chronological spread shares some similarities with the entire sample. Forty-five poems were published between 1900 and 1950, while 46 were published in the 1800s. The main difference is that 37 poems were published between 1950 and 2000, while 22 were published in the 1700s and before that time. The twelve poems and poets were mentioned 37.4% of the time (160 mentions). As this this percentage falls below 50%, there is no canon for poetry among this group of respondents. However, poems by Langston Hughes and Shakespeare make up 11.3% of all texts mentioned.

6.3.5 Plays mentioned in the interviews and questionnaire

As discussed in section 6.2.5, plays were used extremely infrequently by respondents.

Altogether, there were 272 mentions of 54 texts. Table 6.15 shows the eleven most commonly mentioned plays.

Table 6.15 Plays most commonly mentioned by respondents

Title	Author	Date of publication	Country of origin	Number of mentions	Percentage of total mentions (N=272)
Romeo and Juliet	Shakespeare, William	1595	UK	62	23
Macbeth	Shakespeare, William	1606	UK	32	11.8
Waiting for Godot	Beckett, Samuel	1953	Ireland	25	9.2
The Importance of Being Earnest	Wilde, Oscar	1895	Ireland	20	7.4
The Crucible	Miller, Arthur	1953	U.S.	9	3.3
Hamlet	Shakespeare, William	1603	UK	9	3.3
Pygmalion	Shaw, George Bernard	1912	Ireland	8	2.9
The Dumb Waiter	Pinter, Harold	1957	UK	7	2.6
A Midsummer Night's Dream	Shakespeare, William	1596	UK	7	2.6
The Taming of the Shrew	Shakespeare, William	1593	UK	6	2.2
Richard III	Shakespeare, William	1623	UK	6	2.20
Total				191	70%

As shown in Table 6.15, the data revealed by aggregating the mentions of texts reveals a strong emphasis on Shakespeare, which is consistent with the data presented in sections 3.5 and 4.7.6. Six of the plays most commonly mentioned were Shakespearean. *Romeo and Juliet* alone accounts for 23% of the mentions, with 62. The presentation of Shakespeare skews this sample strongly towards plays originating in the UK from the 16th and 17th centuries. As far as origins, there are also three plays

from Ireland, and one from the U.S. In terms of chronological spread, there are also four plays in this list from the 20th century, with one published between 1900 and 1950, and the other three published in the 1950s. Chronologically, this list is representative of the entire sample, as 26 plays were published in the 1700s and prior to that time, while 24 were published in the 20th century. In terms of the chronological spread of the entire sample, the UK accounts for the largest group, with 37 plays, while the U.S. accounts for the second largest group, with nine plays, and Ireland is the third largest, with seven plays. It should be noted that the groups from the U.S. and Ireland are significantly smaller than the group from the UK. The eleven plays provided in Table 6.15 were mentioned 70% of the time, so there is a clear canon among plays. This representation is much higher than the other genres, which account for, on average, 35.2% of all texts mentioned.

6.3.6 Summary of discussion about RQ2

My findings of the frequency of mentions of the top texts for each genre reflect Kirchhoff's (2016) findings. She found that the top ten texts were mentioned 36% of the time. Among this sample of respondents, the top novel extracts were mentioned 38% of the time. The top novels were mentioned 36.7% of the time, and the top poems and poets were mentioned 37.4% of the time, which were both slightly higher than Kirchhoff (2016). The top short stories, however, were only mentioned 29% of the time. Like Kirchhoff (2016), I have also concluded that canons do not exist for these genres, while a canon does exist for plays. In addition to this result, certain patterns were revealed in the data which should be mentioned.

The largest pattern is the over-representation of texts from the UK and the U.S., which account for 88.5% of all texts provided. Texts from the UK account for 49.3%, while texts from the U.S. account for 39.1%. Kirchhoff (2016) found slightly higher representation of literature from the UK, which accounted for 57% of the texts mentioned by students in her study. Literature from the U.S. accounts for 38% of the texts mentioned in her study, which is similar to my findings.

Teachers identified cultural exposure as the main goal of teaching literature in both the questionnaire (see section 3.3.1) and the interviews (see section 4.5.1), and the cultures to which they wish to expose students are clear. Schmidt (forthcoming), in describing the use of Shakespearean plays in EFL classes in German secondary schools, states that while the German curriculum is not prescriptive regarding the type of texts to be taught, there is an unstated pact among teachers that a Shakespearean play should be used with the students. This situation appears to exist in the French context for British and American literature in general, and the use of Shakespearean plays in particular. Even if there is not a set canon of British literature, the use of at least one piece of British literature was widespread among this sample.

The chronological spread of the texts mentioned is also interesting to consider in light of Kirchhoff (2016), Suliman and Yunus (2014), and Isa and Mahmud (2012). In Kirchhoff's (2016) study, she found that literature from the 18th and 19th century accounted for 7% of all texts mentioned. In my study, on the other hand, literature published in the 1800s accounts for 19.9% of all texts mentioned, and texts published in the 1700s or prior to it accounts for another 9.1%. Estelle's statement provides some justification for the use of classical literature, as she claimed that "you understand the modern world better if you

read Shakespeare, for example. Yes, when you think of the reaction of the people, the situation, you can compare with our contemporary times" (Estelle pg. 14).

In terms of previous research on the use of classical literature, the teachers in Isa and Mahmud (2012) recommend that texts of this sort should be reserved for students in upper secondary who have developed a foundation in literary competence through the study of contemporary works in earlier years. It is important to note that contemporary literature, which I define as literature published between 1951 and the present, accounts for 52% of all texts mentioned. Kirchhoff (2016) defined contemporary literature as literature by living authors rather than a set period of time, and only found a 27% representation among the texts students mentioned.

The reasons for the emphasis on contemporary literature may be related to the teachers' understanding of student ability and their personal interest in the texts they use. As this study did not look at the texts used in *collège*, the amount of preparation for engagement with literature students have at the beginning of *Seconde* is presently unknown. That being said, Besonneau and Verlet (2012) found that 63.8% of the French secondary school students tested had only achieved A1 or A2 (i.e. Beginner or Advanced Beginner) status (see section 1.4.5). Student ability was raised as an issue in both my questionnaire (see sections 3.4.1 and 3.4.2) and interviews (see section 4.9.2). In the questionnaire, 19.9% of the respondents (53) noted student ability as a challenge, but only 4.9% (13 respondents) used the weakness of their students as a justification for not using literature at all. In the interviews, 50% of the teachers (17) discussed a lack of ability. In some cases, this was due to a lack of cultural awareness, and in other cases, it was explained as a lack of grammar and vocabulary. Yvonne's statement exemplified

the latter issue when she said that “they stop every two words, you know? They are not able to try and read, you know, and grasp what they understand and try to fill in the gaps by themselves, you know” (Yvonne pg. 9). It is possible that texts are weighted towards the contemporary due to the fact that teachers lack confidence that students would be able to engage fully with more classical texts. Indeed, 16 of the interviewees (47%) raised the importance of finding texts that were accessible for their students (see section 4.6.2). It is also possible that they are looking for texts which would motivate their students. The idea that literature is motivating was raised as a main reason to teach literature among the pre-service teachers in Tuncer and Kizildağ’s (2014) study (see section 2.8.5), but the importance of striking the right balance between complexity and topic is essential.

The teachers in Suliman and Yunus (2014) preferred to use contemporary texts, and this data appears to confirm their findings (see section 2.8.9), but in the French context . It is particularly interesting in light of the fact that 32.4% of the teachers identified personal enjoyment as a reason for teaching literature in the interviews (see section 4.5.3 and further discussion in 6.4.1). It is also possible that the teachers studied these novels when they were students (Beck 1995, Paran 2006). Cécile and Elise both discussed using texts (*Of Mice and Men* and *1984*) that had moved them as students. Julie also noted that she teaches literature “because I love it and I want to share” (Julie pg. 7).

6.4 RQ3: What are teachers' attitudes towards teaching literature in the EFL classroom in France?

The interviews and online questionnaire sought to answer this question by asking about teachers' reasons for using literature, their goals regarding this resource, and what challenges they felt they faced when teaching it.

6.4.1 Reasons to teach literature

In the interviews, teachers highlighted cultural exposure, skill acquisition, and personal enjoyment as the main reasons for teaching literature. More than half of the teachers wanted students to become aware of different references present in literary texts as well as helping them to build their knowledge of classical authors in different cultures, particularly U.S. and UK authors of the 19th and 20th centuries, as well as giving the students a taste of Shakespearean language. The frequency of the use of Shakespearean and other classical texts was discussed in section 6.3. These teachers also felt that language and culture were connected. In this way, they echoed the objectives for teaching literature presented in the Ministry of Education (2010a) document, where the administrative position that literature is an authentic material that provides a cultural context is presented, as well as the view that reading literary texts will improve students' reading and writing skills.

Half of the interviewees spoke about the way that literature could be used to strengthen linguistic skills such as vocabulary, or critical thinking skills. They mentioned the potential of literature to help students take ownership of the foreign language through thinking about the material and using new vocabulary gained by reading texts. They also mentioned the opportunity literature provides for playing with language. The belief

that vocabulary will be strengthened through the study of literature reinforces the arguments of Adeyanju (1978) and Rezanejad et al (2015), while the belief that literature use will strengthen critical thinking affirms the positions of Hişmanoğlu (2005), Aghagolzadeh and Tajabadi (2012), and Teranishi (2015), as discussed in section 2.5. The theme of literature aiding language acquisition noted by the teachers in my study echoes the views of the pre-service teachers in Tuncer and Kizildağ's (2014) study, who emphasized language acquisition as a benefit of using literature.

Eleven out of the 34 teachers interviewed noted that they teach literature because they like the material. This was consistent with the teachers interviewed by Gilroy (1995), with 17 of the 20 teachers in her study using literature because they personally enjoyed it. Two of the three teachers in Kheladi (2013) echoed this sentiment (see section 2.8.7). Teachers that I interviewed discussed teaching literature they had enjoyed as students, and the gratification of the experience of sharing texts which they had studied with their students. As teachers in the French system do not rely upon a system prescribing specific texts or activities which must be done from one day to the next, personal interest feeds into larger issues regarding teacher autonomy, which was touched on slightly in regards to question one. As Greene (2015) outlines, in the French system, there are objectives to be met by the conclusion of each year's English course, but the way to meet the stated objectives is not prescribed. Thus, teachers have a great deal of freedom in regards to what they do on a day-to-day basis, and they relish it.

A quarter of the interviewees touched on student interest and growth as a reason for using literature (see section 4.5.4). They felt that literature could affect students emotionally as well as providing them with issues that they could form opinions about,

and opportunities to express those opinions. This view aligns with the benefits of studying literature presented by Fenner (2001), Nance (2010), and Aghagolzadeh and Tajabadi (2012), as discussed in section 2.5.4. In the case of controversial or sensitive topics such as racial tensions or inequality, teachers felt that the use of literature provided a way to discuss themes that are present in society but rarely mentioned by name. This view aligns with the increased awareness of cultural realities provided as a benefit of studying literature by Povey (1967) and McKay (1982), discussed in 2.5.2.

6.4.2 Goals of teaching literature

As discussed in section 3.3.1, in the questionnaire, teachers were asked the extent to which they agreed with four goals of teaching literature: providing cultural exposure, providing exposure to social issues, promoting student growth, and presenting an opportunity for language acquisition.

Regardless of the amount of years of experience teaching that the respondents had, the strongest levels of agreement were with the goals of providing cultural exposure and an opportunity for language acquisition. The goal of providing cultural exposure had a mean of 3.54, while the goal of language acquisition had a mean of a 3.32 on a four-point Likert scale. Exposure to social issues and student growth were seen as less of a priority. The goal of discussing social issues had a mean of 3.25, while student growth only had a mean of 2.80.

In the interviews, teachers were asked why they taught literature (see section 4.5). Nineteen interviewees (55.9%) mentioned cultural exposure. Seventeen interviewees (50%) mentioned skill acquisition in some way, while student growth was mentioned by seven interviewees (20.6%). The surprising theme which came up both in the question

asking for additional information about the teaching of literature in the questionnaire and in response to the question of why the teachers teach literature in the interviews was how many teachers mentioned their personal enjoyment of literature as their justification for teaching it. In the interviews, 11 teachers (32%) mentioned liking or loving literature, while 39 teachers (23.8% of the ones who responded to this particular question) mentioned positive feelings about literature. While an interest in providing cultural exposure came up as a popular goal in Janssen and Rijlaarsdam's (1996b) study, they did not mention a discussion of personal taste (see section 2.8.4). This issue was not raised in Isa and Mahmud (2012) or Suliman and Yunus (2014) either (see section 2.8.9).

6.4.3 Challenges of teaching literature

In the interviews, the challenges raised were the fact that literature is intrinsically complex, students' lack of ability, recent changes to the syllabus caused by the 2011 educational reform, time constraints, the teacher's own confidence in his or her abilities, and textbooks (see section 4.9).

Almost two-thirds of the interviewees mentioned that literature on a whole is more difficult than other texts. There was a feeling in this group that when studying literature, simply understanding the story is not enough to gain a complete grasp of a text. This is consistent with the reading challenge raised by Hall (2015a), wherein a "linguistic threshold" (pg. 86) exists. If the students have less language than the threshold requires, they will have significant challenges reading literature. The further they are above the threshold, the more the student will be able to read literature in a way similar

to a native speaker. This also speaks to the need to help students gain literary competence (Culler 1980, Hawkey and Galal Rezk 1991, Spiro 1991) through a combination of general knowledge about literary structures and specific comprehension and analytical skills (see section 2.5.1).

Teachers in this study noted that appreciating the beauty of a text came from appreciating the motives for writing it, characters' emotions, and the style in which the text is written. Additionally, there were remarks about literature being written in a different sort of language than standard conversational English, and the fact that literature is often structured in a particular way that students must be made aware of to fully understand the piece. This is consistent with Hall's (2015a) definition of literature as containing multiple styles and registers (see section 2.2). Adeyanju (1978) and Sargsyan and Subramaniam (2013) both argue that a unique factor about the teaching of literature is the way that students are able to become aware of literary language, and they feel that this is an argument for the use of the material (see section 2.5.3).

Half of the teachers raised problems with student ability that limited their ability to use literature (see section 4.9.2). A remark was made that linguistic ability and maturity do not always match, so the literary texts that a student might find interesting would be too difficult for him or her. Teachers also noted that students lack critical thinking skills and a body of knowledge that would make them attuned to the references in some of the literary texts. Comments were also made about short attention spans among adolescents. These points are similar to those made by the pre-service teachers surveyed in Tuncer and Kizildağ (2014). Of the 68 teachers who felt literature should not be used, 46% of them (31) felt that students were the main challenge. They identified

issues with the students' ability level and a general disinterest in studying English (see section 2.8.4).

More than a quarter of the interviewees noted that recent changes to the national curriculum caused an increased feeling of stress (see section 4.9.3). This was due both to the fact that an hour of English was lost in the reform, and to the fact that there was the addition of speaking and listening examinations at the *Baccalauréat*; thus there was more to do, and less time in which to do it. Literature was often cut from the syllabus in this case, as teachers felt it took much longer to study a piece of literature than a non-literary text. Specific criticisms were also levied at the *LELE* curriculum, with teachers viewing it as overly ambitious in light of the examination. They felt that the structure of the *LELE* course was such that students could only study small excerpts rather than have more complete exposure to literary works.

Textbooks were mentioned as a challenge by four of the interviewees (see section 4.9.6). They did not feel that the textbooks contained enough literature. Alternately, the texts in the books were seen as too difficult for the students given their ability, so teachers would have to pick carefully and in some cases abridge texts and the accompanying questions so that students would be able to study them. Through my analysis of the textbooks mentioned in the questionnaire and interviews in Chapter Five, however, it was shown that the amount of literary words is relatively balanced in the textbooks. That being said, the specific literary texts in the textbook may have been unfamiliar to the teachers and, as a result, they felt the material was insignificant. This reasoning returns to the earlier issue of a lack of training among teachers, raised in sections 3.4.2 and 4.9.5, and resultant anxieties about what to teach and how to

approach it. As to whether the material in the textbooks is in fact too difficult, that would need to be determined on a case by case basis.

The fact that English literature has a solidified position in the secondary French curriculum as present in textbooks in the literature-specific course exists in the secondary French curriculum at all is exceptional. Certain studies in other countries (Gümüşok 2013, Takahashi 2015) have shown a decrease in the presence of literary texts in textbooks over time. Worryingly, Gümüşok (2013) found only ten literary texts in the currently utilised English texts in Turkish universities, although there were 40 texts across ability levels in textbooks which were no longer used (see section 2.9.2). Takahashi (2015) notes that in the revision of the Japanese English curriculum for Senior High Schools in 2009, "the words literature, novel and poem were omitted while communication was used 56 times" (pg. 30). In a study of 28 textbooks for an upper secondary course entitled 'English Reading,' "only 61 of 496 units (about 12.3%)" (pg. 30) used literature. However, the works included were not accompanied by skill-building activities for the unit, but instead were marked as "'rapid reading', 'further reading', 'supplementary reading', 'extra reading' or 'optional reading'" (pg. 32). Takahashi (2015) remarks that the literature is thus intended not to be studied but instead to be skimmed. Though Bloemert and van Veen (forthcoming) did not look at textbooks, they analysed the Dutch secondary curriculum for EFL teaching and found that literature had an unclarified position, as the national objectives mainly require that CEFR standards are met, but teachers and schools are allowed to structure their own courses and tests to meet the objectives of demonstrating general literary competence, historical awareness,

and the ability to articulate their understanding of literary texts. As a result, the researchers found a great variation in the amount of literature in individual courses.

Almost a quarter of the interviews included some discussion of a teacher's lack of confidence in his or her abilities. This lack of confidence led to them choosing not to teach certain types of literature, such as poetry or plays, or choosing to disregard issues of style. Teachers who brought up this issue were concerned with teaching the "right" answers and approaches to students, and did not want to lead them astray. While this issue was not probed deeply during the study, the results of the interviews are consonant with the studies done by Mills (2011), Alemi and Pashmforoosh (2013), and Suliman and Yunus (2014) (see discussion in sections 2.8.7, 2.8.8, and 2.8.9). Mills (2011) presents an environment where the graduate Teaching Assistants are fairly confused about how to go about teaching literature, having had little mentorship. The teachers in Alemi and Pashmforoosh's (2013) study felt that they were effective teachers, but were challenged by struggling students. They felt that they could offer alternative examples for these students, but it seems that this would require a pivot away from the literary text. In Suliman and Yunus (2014), the teachers' level of discomfort led to their reliance on simple lecturing tools and an avoidance of analytical questions.

6.5 RQ4: What is the presence of literature in EFL textbooks published in France?

Textbook analysis sought to answer this question. The analysis has been aggregated for the purposes of providing a broad picture of the literature present in English

textbooks published for the French market. The data is provided in two groups: general textbooks and *LELE*-specific textbooks.

6.5.1 Presence of literature in general textbooks

The analysis looked at the types of literature in the textbooks, the origins of the literature and the dates of publication. Across the three textbook series considered, *Meeting Point, New Bridges,* and *Password*, literary texts made up 36% of all texts, with 230 pieces. There were 100,676 literary words in all, and texts were an average length of 423 words. Table 6.16 provides the distribution of text types across the three series.

Table 6.16 Distribution of literary text types across general EFL textbooks

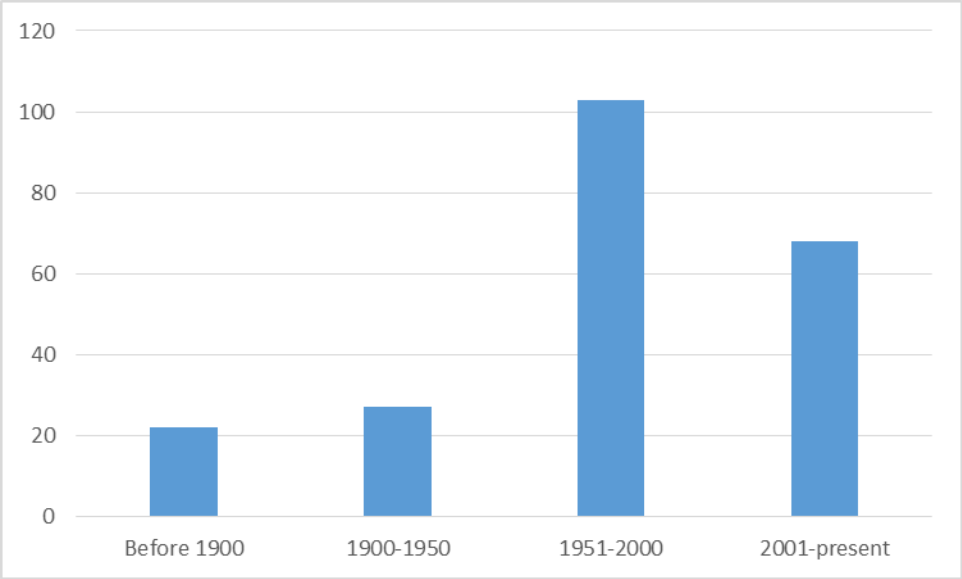
Text type	**Number**	**Percentage**
Novel extracts	122	53%
Short stories	26	11.3%
Poems	26	11.3%
Plays	18	7.8%
Songs	15	6.5%
Literary non-fiction	12	5.2%
Miscellaneous	11	4.8%
Total	230	100%

As Table 6.16 shows, novel extracts make up the majority of literary texts in the general books, accounting for 53% of the total of 230 texts. Short stories and poems are tied with 26 texts, making up 11.3% each, while plays only account for 18 texts, or 8.8% of the total. The smallest group of texts are miscellaneous texts which are unattributed and serve as models for grammar, vocabulary, or writing exercises. Evaldt Pirolli (2011) also found that excerpts of novels were the most prevalent types of texts in the French as a Foreign Language textbooks she analysed (see section 2.9.1). She also found that

poems were the second largest group of texts present, followed by plays. My findings are similar, but as previously discussed, the material present in the textbook and what goes on in the EFL classroom in France is very different. That being said, although the teachers note using different texts than the ones provided in the textbooks, novel extracts are still taught with a much greater frequency than any other type of text (see section 3.5).

Figure 6.1 shows the publication dates for the literary texts in the general textbooks.

Figure 6.1 Dates of publication of literary texts in general textbooks

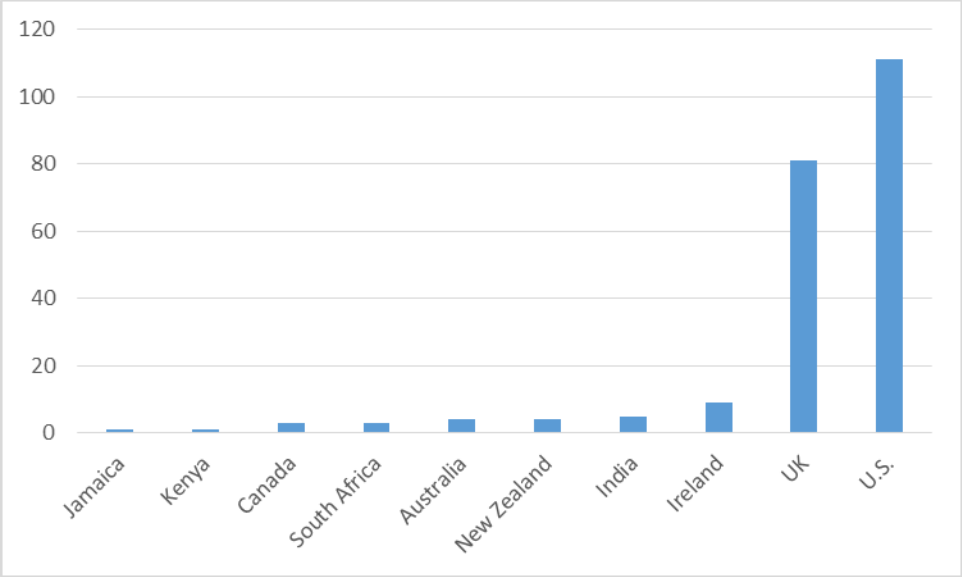


As Figure 6.1 shows, 103 texts, accounting for the majority, were published between 1951 and 2000, with the second largest group, 68 texts, having been published in the last 15 years. These findings are consistent with the university textbooks Evaldt Pirolli (2011) studied in Brazil, as 183 texts, which accounted for the majority, were also from 1950 to present. In this case, however, there were more texts from the past 16 years

than there were in Evaldt Pirolli's (2011) study, as she only had 33 texts from that period.

Figure 6.2 shows the texts' countries of origin.

Figure 6.2 Countries of origin of literary texts in general textbooks



As Figure 6.2 shows, nearly half of the texts come from the U.S. The second largest group is from the UK. There are small numbers of texts coming from other countries, but the 111 texts published in the U.S. and the 81 texts published in the UK make up the vast majority. This result is different from Shrouf and Dwaik's (2013) study, where they found that texts from the UK were the main country of origin in the *English for Palestine* textbooks (see section 2.9.3).

6.5.2 Activities using literature in general textbooks

In addition to the amount and types of literature present in the textbooks, also considered in the analysis were the types of activities given which accompanied the

literary texts. Table 6.17 provides the frequencies of task types given in the general textbooks.

Table 6.17 Task types in general textbooks

	Literary tasks	**Percentages**
GENERAL		
Visual	152	9.6%
Oral	298	18.7%
Predictive	55	3.5%
Literal comprehension	781	49.1%
Reorganization and reinterpretation	28	1.8%
Inference	117	7.4%
Personal response	96	6%
Language	156	9.8%
Other general tasks	47	3%
WRITING		
Descriptive writing	34	2.1%
Expository writing	3	0.2%
Narrative writing	33	2.1%
Other Writing tasks	19	1.2%
TOTAL	1591	100%

As Table 6.17 shows, literal comprehension tasks were the most common activities in the general textbooks, accounting for 49.1% of all activities. There were also 298 oral tasks, which accounted for 18.7% of all activities. Writing tasks were rare, however, and accounted for only 89 tasks, or 5.6% of all activities.

6.5.3 Presence of literature in *LELE* textbooks

The presence of literature in *Discovering Literature* and *Password Literature* was discussed in section 5.3.4, but will be aggregated here and presented for the purposes of a direct comparison with the general course. Literary texts account for 55142 words

in the two textbooks. There are 128 literary texts, which account for 96.2% of all texts in the two books. Table 6.18 shows the distribution of text types in the two textbooks.

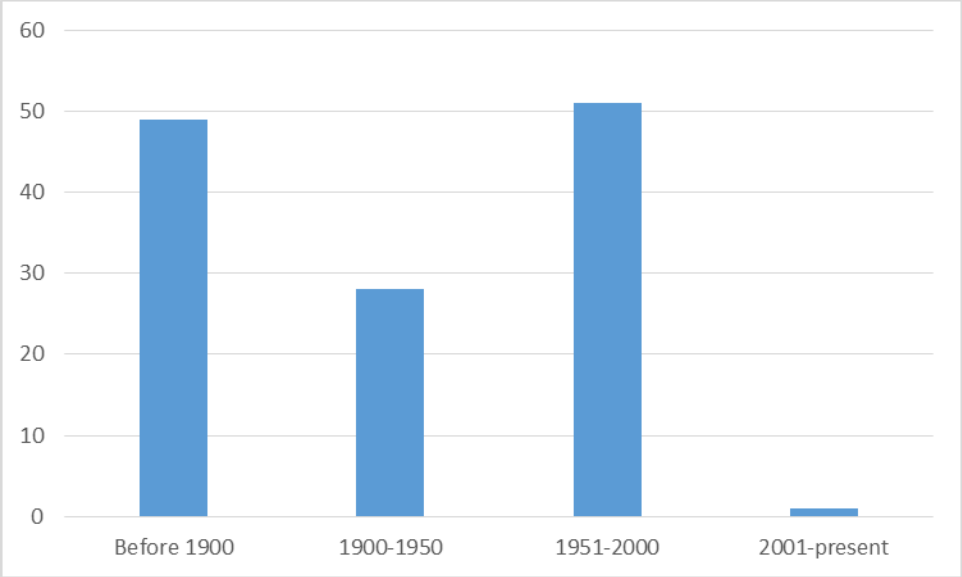
Table 6.18 Distribution of text types across *LELE* textbooks

Text type	**Number**	**Percentage**
Novel extracts	53	41.4%
Short stories	16	12.5%
Poems	39	30.5%
Plays	20	15.6%
Total	128	100%

As Table 6.18 shows, novel extracts make up the majority of texts, accounting for 41.4% (53 texts). This is consistent with the representation in the general English textbooks. Surprisingly, the second largest type of text represented is poetry (30.5%, or 39 texts). It is surprising both as compared with the representation in the general textbooks, where poetry and short stories both account for 11.3% of the texts, and due to the fact that teachers overall claimed that they rarely used poems. This could be linked to the fact that textbooks were not used with great frequency by this sample of teachers.

Figure 6.3 shows the publication dates for the literary texts in the *LELE* textbooks.

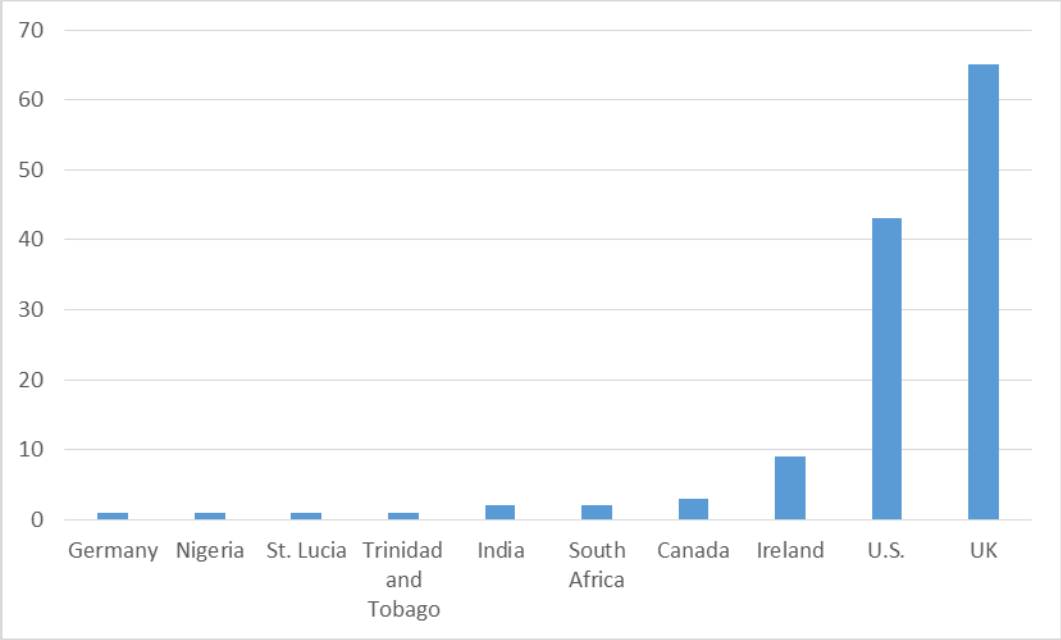
Figure 6.3 Dates of publication of literary texts in *LELE* textbooks



As Figure 6.3 shows, the representation in the *LELE* textbooks is quite different from the general textbooks. In the *LELE* textbooks, literature from 1951-2000 forms only a slim majority with 51 texts, while texts published before 1900 form the second largest group, with 49 texts, and the two groups are almost tied. On the other hand, there is only one text from the past 15 years. This distribution is evidence of the predominance of canonical texts in the two textbooks.

Figure 6.4 shows the *LELE* texts' countries of origin.

Figure 6.4 Countries of origin of literary texts in *LELE* textbooks



As Figure 6.4 shows, here again there is a difference between the two types of textbooks. In the *LELE* books, 65 texts, accounting for the majority, were published in the UK, with the U.S. forming the second largest group, with 43 texts. Ireland again forms the third group, with nine texts, and there are a few texts from other countries.

6.5.4 Activities using literature in *LELE* textbooks

As with the general textbooks, analysis considered the activities which accompanied literary texts in the *LELE*-specific textbooks. The frequency of task types is shown in Table 6.19.

Table 6.19 Task types in *LELE* textbooks

	Literary tasks	Percentages
GENERAL		
Visual	15	2.1%
Oral	21	3%
Predictive	0	0
Literal comprehension	239	33.7%
Reorganization and reinterpretation	17	2.4%
Inference	268	37.7%
Personal response	70	9.9%
Language	62	8.7%
Other general tasks	45	6.3%
WRITING		
Descriptive writing	1	0.1%
Expository writing	0	0
Narrative writing	5	0.7%
Other Writing tasks	7	0.9%
TOTAL	710	100%

In a departure from the general textbooks, inference tasks make up the bulk of the activities in the literature textbooks, with 268 tasks or 37.7% out of the 710 tasks across both books. This is due to the abundance of inference tasks in *Discovering Literature*, not their equal presence in both textbooks. As a result, literal comprehension tasks account for the second largest group of activities in the *LELE* textbook, making up 239 tasks or 33.7% of all activities. However, while oral tasks make up 18.7% of all activities in the general books, they only account for 3% of the activities in the *LELE*-specific books. The second largest task type in the *LELE*-specific books is inference tasks, which account for 37.7% of all tasks. This is due to the *Discovering Literature* textbook, which had more inference activities than literal comprehension ones. As with the general textbooks, writing tasks make up a very small percentage of overall tasks, and a

much smaller one than in the general textbooks. Between the two literature textbooks, there are 13 writing tasks, making up only 1.7% of all activities.

6.5.5 Summary of discussion about RQ4

Three patterns appeared in the analysis which merit consideration. The first is that were, on average, more activities associated with literary texts than non-literary ones. There are a few possible explanations for this. The first relates to the claim of Bataineh et al (2013), discussed in section 2.5.3, that literature is multi-faceted, contains valuable language, and is written in an artistic way that is worthy of engagement. The teachers in Alvstad and Castro's (2009) study, discussed in section 2.8.7, furthered this idea in their expectation that the use of literature in their courses would further linguistic and cultural objectives. The second explanation relates to Hawkey and Galal Rezk's (1991) ideas, discussed in section 2.5.1, that in order to demonstrate literary competence, the learner needs to be able to complete tasks in response texts. It is possible that the textbook writers believed that literature has greater depth than non-literary texts, and felt that increasing the number of activities would result in uncovering more of it's layers.

That being said, the reliance on literal comprehension tasks in the general textbooks and the basic neglect of writing tasks is surprising, if the argument is that a wide variety of things can be done with literature. In terms of the reliance on literal comprehension tasks, Freeman (2010), discussed in section 5.2.2, considered tasks of this sort to measure a basic level of ability in understanding a text. While the layers and language are valuable and unique aspects to literature and can result in an emotional appreciation as discussed by Rosenblatt (1978, 2005), Iser (1978), and Stockwell

(2002, 2011, 2013) in section 2.4, there is also the risk that students will lose the plot amidst the language, as the language is new to them (Klarić and Vujčić 2014, see section 2.6). While limiting the discussion of a text to an efferent reading of it's components, i.e. questions regarding who, what, where, when, and why, is disappointing, it is possible that textbook writers built in this measurement to ensure that the language learners would be able to comprehend the basic plot without becoming disoriented by the many layers and figurative language. There is also the likelihood that textbook writers assume the EFL teachers in France will share a similar hesitancy to the teachers in Suliman and Yunus (2014), discussed in section 2.8.9. The teachers surveyed in that study felt most prepared to have basic conversations regarding literal comprehension about texts and least prepared to engage in critical analysis. This could also explain why literature has more activities accompanying it: the writers felt the need to concretely guide the teachers through the material as well as the students.

In terms of the neglect of writing activities, a lack of communicative writing activities in the foreign language classroom in France was reported as early as 2007 (MEN 2007, see section 1.4.2 for discussion). However, aside from noting the gap, the MEN (2007) document does not make any recommendations for how to better integrate it into daily activities. That being said, the Ministry of Education policy document from 2010 (MEN 2010a) does state that writing practice would lead to stronger readers and more capable users of a foreign language (MEN 2010a). This issue may be a part of why teachers choose not to use the textbooks. In the interviews, 19 different writing activities were mentioned, which was the largest group of activities mentioned, and is slightly more than the 13 offered in the literature textbooks. However, across the general textbooks,

89 different writing activities are provided, which is almost five times as many activities. Still, that is only an average of 11 activities per book, which would amount to a bit more than three written tasks per term. The opportunity exists to integrate more writing into the EFL course, both through the use of the textbooks and the teachers' own ingenuity.

6.6 Conclusion

By considering the data across the three forms: interviews, questionnaire, and textbook analysis, a few issues become clear. Foremost is the fact that while teachers acknowledge that literature study may be challenging for their students, they persist in using this resource, largely due to the fact that they have a personal investment in literature themselves.

There is also the matter of the type of literature taught. Interestingly, what emerged from the data was the prevalence of novel extracts to the almost full exclusion of every other type of text. Novel excerpts were used multiple times per term, and in the case of *LELE* courses, at least once per month. This was also the main type of literary text in the textbooks. Beyond the type of text used, the countries of origin are also useful to note. Perhaps unsurprisingly, texts come from the standard Anglophone countries of the United States and the United Kingdom, with little variation outside of these places.

The textbooks provided guidance for how to use literary texts, but were largely disregarded. A possible reason is their focus on literal comprehension and neglect of oral or written activities. The reasoning behind this decision by textbook writers is unclear, but it is possible that they believe it will not be possible for students to

participate in activities without having a solid grasp of the text, and that this explicit focus on comprehension is a nod to the challenges of the student bodies in France. Chapter Seven will take this discussion into account in making recommendations for teachers and policymakers.

CHAPTER 7: CONCLUSION

7.1 Introduction

Chapter Seven is the concluding chapter of this thesis. Chapter Six considered the data across its three different forms in order to address the research questions of how often literary texts were used in the English classroom in French *lycée*s, what types of literature were used, how teachers approached this resource, and the recommendations made in English textbooks published in France. This chapter moves to larger questions about the study. I will discuss the limitations of this study, both the limitations of the sample and limitations related to the data collected. Recommendations are then made, taking into account the relevant considerations for policymakers in the Ministry of Education and secondary school teachers. Afterwards, areas of future research are considered. This chapter finishes with reasoning for the value of literature use in the secondary English as a Foreign language classroom.

7.2 Overview of the study

Four research questions were asked and answered by this study:

1. How frequently is literature of different genres taught in the English classroom in French secondary schools?

2. Which texts are used in the English classroom in French secondary schools?

3. What are teachers' attitudes towards teaching literature in the EFL classroom in France?

4. What approaches to the teaching of literature are used in French textbooks?

To address these questions, three forms of data were collected: an online questionnaire, in-person interviews, and the analysis of popular textbooks identified in the questionnaire and interviews. This thesis is a direct response to Paran (2008), who writes that the majority of research into the teaching of literature in foreign language classes considers the university classroom, and the secondary classroom, where foreign language study is often mandatory, is in need of further investigation. The data I collected was collected on a country-wide scale, and therefore provides a rich picture of the materials available, as well as what literary resources teachers use and their approaches to this material. The importance of such descriptive studies is pointed out by Brumfit and Mitchell (1989), who highlight the importance of descriptive studies by suggesting that "the arguments for concentration on description is that expectations of teachers, recommendations of teacher educators and theories, and the demands of administrators, are often rightly concerned with what ought to be. However there is little point in constantly pushing for an ideal without any understanding of what in fact happens" (pgs. 11-12). Thus they suggest that it is essential to find out what happens in a classroom before making a value judgment as to what works or doesn't, or assessing students in order to see what has been gained.

The questionnaire data, provided in Chapter Three, showed that the main goal of teaching literature, discussed in section 3.3.1, was to provide students with cultural references. This goal had the highest mean response, at 3.54. In terms of frequency, discussed in section 3.5, the most common literary texts taught were excerpts of novels. Of those who used this material, novel extracts were most often used more than once a month by 27.2% (40) of teachers who taught the general course, and 66.7% (80) of

teachers who taught the *LELE* course. Poetry was taught extremely rarely, with 51% (75) of general teachers not teaching it at all, along with 30.8% of *LELE* teachers. It was used less than once per term by 28.6% (42) of general teachers and once per term by 26.7% (32) of *LELE* teachers.

The interview data, provided in Chapter Four, showed that teachers acknowledge multiple challenges when teaching literature. As discussed in section 4.9, challenges the teachers face include the fact that they find literature to be challenging, and they do not always feel confident that their students have the ability to study it. They have also been affected by recent changes to the national curriculum including the loss of an hour of weekly instruction. A lack of appropriate material in textbooks was also mentioned. Nevertheless, they persevered. As discussed in section 4.5, the main reasons the teachers interviewed chose to use literature were to provide their students with cultural references (56% or 19 teachers), to enhance their language skills (50% or 17 teachers), and because the teachers enjoy literature themselves (32% or 11 teachers). They mentioned 67 different activities used in conjunction with the study of literature. As discussed in section 4.8, the main groups of activities were writing (19 activities or 28.3%), analysis (16 activities or 23.9%), and oral practice (15 activities or 22.4%).

The textbook data, provided in Chapter Five, showed a disparity between the presence of literary and non-literary texts. As discussed in section 5.3, the general coursebooks have fewer literary than non-literary texts. The general textbooks analysed had 230 literary texts and 420 non-literary texts. There was a range of texts in the general books, from 14 literary texts in *New Bridges Première* to 38 literary texts in *Meeting Point Terminale*. Literature-specific textbooks, unsurprisingly, were made up of a majority of

literary texts, with 141 literary texts in the literature textbooks, and nine non-literary texts. Both the general and literature-specific textbooks had texts which were largely published in either the U.S. or the UK, although the general textbooks had a majority of texts from the U.S., while the literature textbooks had more texts from the UK. In terms of dates of publication, the largest group literary texts in both the general and literature-specific textbooks were published between 1950 and 2000. The main difference is that the second largest group of texts in the general textbooks were published between 2000 and present, while the second largest group of texts in the literature-specific textbooks were published before 1900.

7.3 Issues uncovered by the data

This thesis has uncovered three main obstacles to the teaching of literature in EFL classes in French lycées. They will be discussed in turn, along with a few proposed solutions.

The main one, in teachers' minds, is a question of time. In one and a half to two hours per week, students must be prepared for reading, writing, listening and speaking examinations by the end of secondary school. Often, literary texts are thought of solely as fodder for reading and writing exercises. From my interview data, however, it looks as though some teachers have begun to consider wider applications of literary texts, and, as discussed in section 4.8, oral activities were the second largest group of activities mentioned. Class discussions, either relating literature to other artistic media, or the general sharing of information and reactions to the text, formed the majority.

The second major obstacle is one of training. As has been shown in other studies (Mills 2011, Alemi and Pashmforoosh 2013, Suliman and Yunus 2014), many teachers do not feel that they have received adequate preparation in the teaching of literature in the EFL classroom, and this affects what they are willing and able to do with the material. Of those who responded to the questionnaire, only 122 respondents, or 45.7% of the teachers, felt that they had received training in the teaching of literature, as discussed in section 3.2.5. Often, the training they mentioned was studying literature themselves in university, not a strictly pedagogical course. In the interviews, almost a quarter of the teachers describe anxiety with their lack of knowledge about literature. As discussed in section 4.9.5, this anxiety results in teachers choosing not to teach certain types of texts or discuss issues of style. As André said, “I don’t know much about theatre, so I just tend to avoid things I don’t know, because I don’t want to be teaching, you know, wrong things and stuff” (pg. 6). While some training has been done at the *académie*, or district, level with area Inspectors of English, this could easily be expanded, and teachers who use literature already would have the opportunity to share texts and activities that have been successful for them. While such presentations run the risk of limited effect, or being thought of solely as “Look at this!” (Edmondson 1997) work, the benefit of such training is that it helps to build a community of practitioners.

The third major obstacle is student ability. This has been identified in other studies as well (Scott and Huntington 2007, Tuncer and Kizildağ 2014). There are two potential solutions to this problem. The first is to engage more fully with the wide range of literature available. As evidenced in the interview and questionnaire data, English teachers in France rely heavily on canonical works. This is likely to be due partially to

their drawing on the texts they studied themselves in secondary school or university, and partially to their reliance on previously prescribed lists of texts from the basically obsolete *anglais renforcé* and *langue de complément* courses for Literature (*littéraire*) track in the *lycée general* (e.g. MEN 1998, 2000, 2008, 2010c). While the largely classical works chosen by the teachers provide a valuable context for cultural references, it would be useful to integrate different types of literature at each level of study so that students build up the linguistic skills and familiarity with reading literary works in English in order to be able to engage with older literature in the upper school levels. This is similar to the recommendations made by the teachers in Isa and Mahmud's (2012) study. Two of the teachers I interviewed in this study, Leonie (see Appendix G) and André chose to use young adult literature as opposed to classical literature, as they felt the language was more suited to their students' ability level, and the issues discussed in the texts would be relevant to them as well. Working with a wider definition of literature would provide teachers with the opportunity to learn more about the diversity in the English-speaking world themselves. It is also important to note that the textbooks available in France have already taken this issue into account, and include a wide range of literature, largely from the last 50 or so years. Riportella (2010) states that foreign language students in France do not take issue with the study of literature, but they only see its academic benefit for the passing of exams rather than the potential of literature for personal entertainment or growth. Perhaps if the sources studied were more diverse, students would be more motivated to engage with them.

The second potential solution is to vary linguistic study of the text with literary discussion. In solely discussing the language of a text, there is a risk in stripping out the

very aspects that make it a rich resource and provide the various opportunities for oral and written activities. As the textbook data in Chapter 5 showed, there is a significant reliance on comprehension-based questions. In the general textbooks, discussed in section 5.3, the numbers are much higher. Seven hundred and eighty-one (49.1%) of activities associated with literary texts involve literary comprehension. In the literature textbooks, 239 activities (33.7%) involve literary comprehension. On the other hand, the interview data provided in section 4.8.6 shows that 9 activities (13.4%) mentioned were based on comprehension. Interviewees instead described activities focused on writing (28.3% or 19 activities). If students continue to be encouraged to think more critically and reflectively on what the texts mean to them personally, they may find that they understand more than they previously assumed.

7.4 Limitations of research methods used

In determining the scope of my project, I was most interested in teachers and their opinions, decisions, and actions towards the use of literature. As a result, I spoke with teachers and asked them to fill out a questionnaire describing their teaching practice. However, there were limitations to the abilities of these methods to draw a full picture of the way literature is used in French *lycée*s.

As far as my specific methods of data collection and analysis, I believe there are three main limitations. Firstly, my sample was limited to volunteers found through my method of contacting schools throughout France through the use of a form letter addressed to principals (see Appendix C). I did not have many personal contacts in French schools, so I was reliant on the letters being forwarded to teachers. As a result, my sample was

small given the potential population of English teachers in France. Additionally, the sample primarily included teachers who taught the *Littérature étrangère en langue étrangère* (*LELE*) course and other teachers who went out of their way to use literature in their classes. I rarely encountered participants who were exclusively negative about the potential of using literature. Often the reason given for not teaching literature was time constraints, rather than the teacher's own views regarding this resource. I did receive consistent responses from the questionnaire and interviews, but these results basically provide one side of the argument around literature use in France, namely the views of teachers who were enthusiastic about using literature. There were few respondents who claimed that literature was completely improbable. Nor did I hear the views from students studying this resource.

Secondly, I chose to gather opinions and summaries of practice from teachers without classroom observation. There is an inherent problem in solely trusting informants to tell the full story, as people may feel pressure to provide the answers they believe the researcher wants to hear (Block 2000, Kirchhoff 2016). Kirchhoff (2016) refers to this problem as "social desirability bias" (pg. 233). However, I believed that a single visit to a classroom would be insufficient to provide an overall view of a teacher's practice. Getting an accurate sense of a teacher's practice would require the ability to spend longer periods with a specific class or teachers. I chose to conduct a country-wide study instead, as I was interested in patterns of practice and reasons provided by a range of different teachers for what they chose to do and why they chose to do it. By collecting responses from multiple teachers throughout France, I found consistency and themes in responses that confirmed the views of the sample. Additionally, teachers did not shy

away from discussing the challenges of teaching literature, such as student ability or their own limitations.

Thirdly, the questionnaire data is limited due to the fact that many of the questionnaires were returned incomplete. The full picture of how often literature is taught is thus incomplete. It is easy to assume that certain questions were left blank due to the fact that the teacher did not use that type of literature at all. Unfortunately, there is no way of truly knowing what the teachers do or their reasons for using one type of literature over another without asking them in person or observing their classrooms, but it would not have been feasible to interview all of the participants.

Textbook analysis forms my third data source; I looked at what was in them and how literature functioned in the units. My analysis of textbooks also has some limitations. While analysing the textbooks provides some sense of what is available, what is not clear from the products are the motives and planning that went into developing this material. My understanding of the textbooks is thus limited because I did not approach textbook writers. Additionally, I did not look at the workbooks, where additional exercises are given. My reason for disregarding the workbooks is that teachers told me quite clearly in the interviews that they did not use the workbooks. Furthermore, only a small percentage of respondents used the textbooks with any frequency, so my review of the books provides more of a sense of the potential of what could be done rather than the actuality of what is done on a day-to-day basis.

7.5 Recommendations based on this study

This project has some important implications for policymakers and teachers. First of all, the data has uncovered discrepancies among the Ministry of Education directives, recommendations from the textbooks, and teachers' reports of their classroom practices. From speaking with teachers, it appears that although this was a highly educated group of teachers (see section 4.3), the gaps exist due to a lack of training, both preliminary training before entering the classroom, and subsequent training to explain the recent educational reforms. If the goal of having and reforming a national curriculum is to raise standards for all students in all schools, additional training as well as a measurement of performance targets outside the *Baccaleauréat* examinations would be useful in order to determine effective texts and pedagogical activities.

The disregard of textbooks by teachers underscores this issue. While textbooks are not officially endorsed by the Ministry, it would seem pertinent for there to be guidance both from Ministry staff and schoolteachers so that the textbooks published are appropriate to the needs of the schools. If the Ministry does not intend to provide any additional training, improving the textbooks would seem to be a reasonable replacement. Systems must also be put in place for teachers to provide feedback on the needs of their classrooms so that future reforms can consider solutions to their problems.

In terms of more effective literature teaching, there must be a reexamination of the range of texts taught and their effectiveness in the classroom. The teachers in my sample consistently complained about their students' level of ability, but persisted in teaching literature with obtuse language, and there was no clear evidence that they had scaffolded the students' experience, beginning with more accessible pieces and

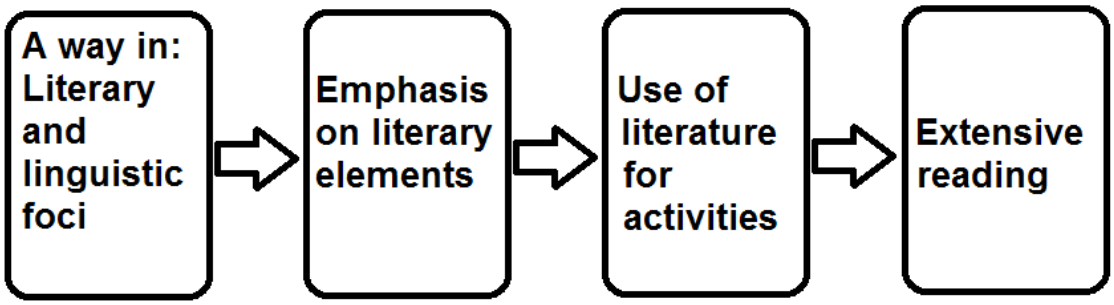
evolving into study of canonical works. On the other hand, a few teachers disregarded the canon altogether and solely focused on adolescent literature. Neither approach will prepare students for the materials they will come into contact with in university and their adult lives, should they choose to read literature as a personal hobby or for professional reasons. What is required is training in how to teach literature in such a way that students' skills are enhanced over the duration of *lycée*. This would include instruction on how to create "literary competence" as argued by Culler (1980). By consistently exposing students to the range of literary genres available and ways of reading literary texts and moving from simpler to more complex pieces, teachers will make them stronger readers and better equipped for their futures.

The activities teachers facilitate with literature need to be reconsidered as well. While the teachers interviewed in this study discussed different activities they facilitate with their students, as discussed in section 4.8, they did not describe their order of approach. Tomlinson (1998) raises concerns about the differences between L1 and L2 literature study, and these have been borne out in the textbook data, in which there is an emphasis on literal comprehension and a neglect of analytical activities. Tomlinson (1998) finds the focus on complete comprehension and the neglect of emotional and thoughtful responses problematic, and argues for the reform of teaching styles to account for activities engaging the affective dimension and critical thinking. Tomlinson (1998) wants to make the process of reading in the L2 more like that in the L1: dynamic and emotional. But he thinks that to train students to read in the L2 they need to build up their skills of understanding through reading aloud, acting out, and anticipating the endings of poems and stories. He thinks teachers of the L2 are too focused on

understanding and not focused enough on the experience—an experience that the students would have if they were reading in their L1. In refocusing their efforts and considering the addition of activities that engage these skills, teachers will also aid in the development of literary competence. Carter (1997) writes that approaches to language teaching provide a useful introduction to a text and to the option for linguistic analysis of the text after it has been studied. He recommends that teachers engage students in these activities in an interactive manner using activities so that students can generate original language about the material.

So, based on this idea, one could argue that Paran's (2008) model of the range of emphases on literary elements and linguistic elements through the study of literature in the foreign language classroom could be reformatted as the potential cycle of literary study—the teacher could begin with a focus on linguistic elements, move to a focus on literary characteristics, and then end with extensive reading. In Paran's (2008) model, the first approach to literature looks at literary and linguistic aspects. The second approach uses literature as a sample text for other activities. The third approach focuses solely on literary analysis, and the fourth approach is extensive reading. It seems that the first and third approaches could follow each other, and the second and fourth could then follow afterwards. The following diagram shows the progression of the approaches as described.

Figure 7.1 Progression of approaches to literature based on Paran's (2008) model



The progression showed in Figure 7.1 could occur over the course of a unit or a yearlong period of study.

Bloemert, Jansen, and van de Grift (2016) also provide four approaches to the study of literature which could be combined. They offer a textual approach which looks at literary language and conventions; a contextual approach, which looks at the socio-historical circumstances surrounding the writing and publication of a text; an approach which focuses on the experiences of the reader; and a focus on the language of the text. One could add a focus on the reader and the context to the first stage, as this stage looks at the text as an entity. The literary and linguistic approaches can again be combined in the first two stages, with the latter stages using the text to facilitate skills-based activities. Then, other texts can be assigned for personal reading time.

7.6 Suggestions for future research

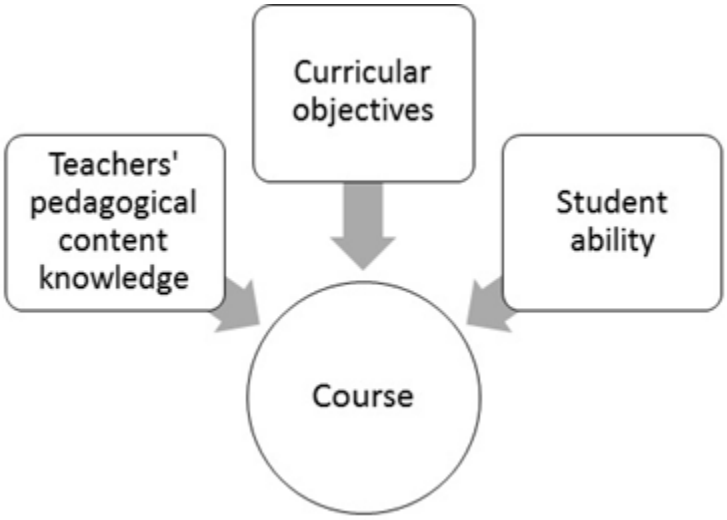
There are multiple directions for future research, which could either continue the investigative thread or switch to issues related to assessment. It could be helpful to gain a greater sense of what is actually done in the classroom by observing teachers in the classroom, both in France and other countries, for an extended period of time and looking at both how they teach literature and whether their use of this material differs from their use of non-literary texts such as newspaper articles. While classroom observation studies exist (Donato and Brooks 2004, Weist 2004, Scott and Huntington 2007), none have been undertaken longitudinally. In the increased emphasis on oral production in the French policy documents, it would be interesting to see whether literature is used in innovative ways and as food for discussion, or whether it continues to be taught in a traditional lecture style. Class observation could also raise greater awareness of best practices in English literature teaching.

Research that involves policymakers and textbook writers would provide additional insights as to the evolving role of English literature in the foreign language classroom in France. While teachers in my study felt that literature was marginalized in general courses and given limited access in the *LELE* course, it would be helpful to see whether policymakers were satisfied with the recent reform and addition of the *LELE* course, or what changes they feel still need to be made to improve the teaching of English. It would be interesting to speak with textbook writers as well to see what guidelines they followed in choosing which texts to include, as well as the motivation for including such a significant amount of literature from before 1900 in the *LELE* books. Often, studies undertaken by government entities are not shared with the relevant stakeholders, but by

combining these groups with an academic lens as opposed to a political one, perhaps the data could be shared more widely.

Further investigation could also look at teachers' decision-making strategies, particularly regarding the negotiation of content, an awareness of teaching methods, and decisions made about what material to bring into the classroom, as well as the structure of activities. In Greene (2015), I felt that these decisions formed the basis of teacher autonomy in the secondary English classroom in France, and presented a model accounting for these considerations, which is shown in Figure 7.2.

Figure 7.2 Greene's (2015, pg. 193) model of teacher decision-making



As Figure 7.2 shows, multiple considerations must be taken into account when constructing a course. However, in the interviews in this study, one of the themes that repeatedly surfaced was teachers' desire to teach literature because it held personal value for them. The French curriculum supports autonomy by allowing teachers the freedom to choose what materials to use on a given day or for a given unit. This was shown by the fact that few teachers used textbooks with frequency and preferred to use

their own materials. While this could be seen as a risk and questions could be raised as to inconsistent quality across classrooms, autonomy in teaching could create a more exciting environment for teachers to operate in. Whether this freedom is seen more as a gift or a burden should be explored further. Benson (2008) and Trebbi (2008) clearly see a lessening of prescriptive curricula as an opportunity for more freedom in teaching.

In Greene (2015), I chose to focus on the ways a teacher's understandings influence the development of a course. La Ganza (2008), however, focuses on the types of a relationship a teacher has and how they influence the teacher's decision-making. In La Ganza's model, which I elaborate on in Greene (2015, pg. 178) autonomy is exercised in regards to the following elements:

"1. The teacher's own attitudes and personal relationships

2. The way the teacher relates to students

3. The teacher's institution, which provides a frame in which she can do her work

4. The institutions and bureaucracies outside of the teacher's school, which provide guidelines of how her work should be done"

This issue of teaching relationships and how they relate to a teacher's decisions regarding the development of individual courses could provide the opportunity for comparative work with another country; perhaps one with a more prescriptive educational policy for the teaching of English.

In terms of assessment, Paran (2010) explains that assessing literature is particularly fraught, but if claims are to be made regarding the particular value of literature, comparative data should be gathered from students studying both literary and non-literary texts. It would be difficult to do this in a course where students study both literary and non-literary texts simultaneously, but perhaps writing prompts could be given after periods of time studying literary and non-literary texts. This could be similar to what was done by Way, Joiner, and Seaman (2000), who assigned students descriptive, narrative, and expository writing prompts, and assessed their language fluency in each mode. The coherency and vocabulary used in each prompt could be examined as they did, and perhaps insights would be gained about which material provided a greater potential for articulation of thought, description, and argumentation.

7.7 Final remarks

As Duncan (2009) writes,

"reading, discussing and writing about literature can develop the reading, writing and discussion skills which are the basis for any kind of literacy, any kind of function, and any kind of job. Equally importantly, reading and discussing literature may fulfil a 'function' which models of functional literacy ignore: the intersection between the personal, political, emotional and spiritual" (pg. 134).

Because the study of literature can provide skills for all varieties of vocations and lifestyles, the question remains as to why literature is not a greater part of the English as a Foreign Language curriculum in France. Previous research has shown that literature

has the potential to offer a great deal to the secondary English as a Foreign Language classroom, and if teachers are prepared to use it, significant growth in students' linguistic, creative, and critical thinking abilities is possible. In France, the resources are clearly available in the textbooks, so it is dependent on teachers to expand their views of what literature can be used for, and how to effectively integrate it into their classrooms. In doing so, they will better align themselves with the national objectives and prepare students to think in English on a variety of topics. Furthermore, they will expose students to a wider variety of educational experiences. To think and imagine in an additional language through the study of literature is to expand the limits of one's world, and what is possible in that world (Greene 1995). By imagining what is possible and having the skills to communicate those ideas, language learners will be able to contribute to the improvement of our society.

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APPENDIX A. QUESTIONNAIRE IN FRENCH

Questionnaire pour les enseignants d'anglais dans les *lycée*s en France sur leur utilisation de la littérature en classe

Merci beaucoup d'avoir accepté de participer à cette recherche universitaire. Vous aurez besoin de 30 minutes pour remplir ce questionnaire. Le but de cette étude est de rassembler des informations sur la fréquence de l'utilisation de la littérature dans les classes d'anglais au *lycée* en France aussi bien que de comprendre les sentiments généraux des professeurs à l'égard de l'utilisation de cette matière dans de telles classes. Même si vous n'avais pas l'habitude d'enseigner la littérature dans vos classes, veuillez quand même remplir ce questionnaire car vos informations restent très utiles afin de créer une vision précise de l'utilisation de la littérature. Ce questionnaire est anonyme; votre nom ne sera pas demander dans le cadre du recueil des données. Nous vous demanderons votre adresse email à la fin du questionnaire mais il n'est pas obligatoire de le donner. Veuillez donner votre adresse email si vous acceptez d'être interrogé pour cette étude. Votre adresse email ne sera utilisée que pour renter un contact avec vous si vous souhaitez être interrogé.

I. Questions générales

1. Quel est votre sexe?

Femme
Homme

2a. Êtes-vous né ou avez-vous grandi dans un pays anglophone ?

Non
Oui

2b. Avez-vous étudié ou êtes-vous diplômé d'un pays anglophone ?

Non
Oui

3a. Avez-vous suivi une formation officielle pour enseigner la littérature ?

Non
Oui

3b. Si votre réponse est « oui », quelle formation avez-vous suivi?

4. Quels sont vos diplômes ?
   Cochez toutes les réponses correctes.

License	DEA
Maitrise	Doctorat
Master	Autre :
CAPES	
Agrégation	

5. Depuis combien d'années enseignez-vous l'anglais ?
   - 0-3 ans
   - 4-7 ans
   - 8-11 ans
   - 12-15 ans
   - 16-20 ans
   - Plus de 20 ans

6. Ou est-ce que votre établissement est situé ?
   - En zone urbaine
   - En zone rurale

7. Quelles classes enseignez-vous cette année ?
   Cochez toutes les réponses correctes.
   - *Seconde*
   - *Première*
   - *Terminale*

8. Si vous enseignez en *Première* ou en *Terminale*, précisez les sections.
   Cochez toutes les réponses correctes.
   - *Première* S
   - *Première* ES
   - *Première* L
   - *Terminale* S
   - *Terminale* ES
   - *Terminale* L
   - Autre :

II. Informations sur la classe

Veuillez répondre aux questions suivantes en vous basant sur la classe avec laquelle vous utilisez la littérature le plus souvent.

9a. Quelle classe avez-vous choisi ? Si vous avez choisi la *Première* ou la *Terminale*, veuillez en préciser la section.

9b. Combien d'élèves avez-vous dans cette classe ?

9c. Combien d'heures avez-vous avec cette classe chaque semaine ?

10a. Quel manuel utilisez-vous avec cette classe ?
10b. A quelle fréquence utilisez-vous un manuel dans cette classe ?
- A chaque classe
- Une classe par semaine
- Tous les 15 jours
- Une fois par mois
- Moins d'une fois par mois
- Je n'utilise pas de manuel avec cette classe.

11a. A quelle fréquence utilisez-vous des nouvelles dans cette classe ?
- A chaque classe
- Une classe par semaine
- Tous les 15 jours
- Une fois par mois
- Moins d'une fois par mois
- Une fois par trimestre
- Moins d'une fois par trimestre
- Je n'utilise pas de nouvelles dans cette classe.

11b. Si vous utilisez des nouvelles, veuillez en citer 2 ou 3 que vous avez enseignées avec cette classe.

12a. A quelle fréquence utilisez-vous la poésie ?
- A chaque classe
- Une classe par semaine
- Tous les 15 jours
- Une fois par mois
- Moins d'une fois par mois
- Une fois par trimestre
- Moins d'une fois par trimestre
- Je n'utilise pas la poésie dans cette classe.

12b. Si vous utilisez des poèmes, veuillez en citer 2 ou 3 que vous avez enseignés avec cette classe.

13a. Avez-vous déjà étudié un roman en entier avec cette classe ?

Non

Oui

13b. Si oui, quel roman avez-vous étudié ?

Veuillez spécifier le titre et l'auteur.

13c. A quelle fréquence utilisez-vous des romans avec cette classe ?

Plus d’une fois par mois

Une fois par mois

Moins d'une fois par mois

Une fois par trimestre

Moins d'une fois par trimestre

Je n’utilise pas des romans avec cette classe.

14a. Utilisez-vous des extraits de romans avec cette classe ?

Non

Oui

14b. Si oui, quels extraits utilisez-vous?

Veuillez en citer 2 ou 3 que vous avez enseignés avec cette classe.

14c. A quelle fréquence utilisez-vous des extraits de romans avec cette classe?

Plus d’une fois par mois

Une fois par mois

Moins d'une fois par mois

Une fois par trimestre

Moins d'une fois par trimestre

Je n’utilise pas des extraits de romans avec cette classe.

15a. Étudiez -vous des extraits de pièces de théâtre avec cette classe ?

Non

Oui

15b. Si vous étudiez des extraits de pièces de théâtre, veuillez en spécifier 2 ou 3.

15c. A quelle fréquence étudiez-vous des extraits de pièces de théâtre avec cette classe ?

Plus d’une fois par mois

Une fois par mois

Moins d'une fois par mois

Une fois par trimestre
Moins d'une fois par trimestre
Je n'étudie pas le théâtre avec cette classe.

16a. Étudiez-vous des pièces de théâtre avec cette classe ?

Non
Oui

16b. Si vous étudiez des pièces de théâtre, veuillez en spécifier 2 ou 3.

16c. A quelle fréquence étudiez-vous les pièces de théâtre avec cette classe ?

Plus d'une fois par mois
Une fois par mois
Moins d'une fois par mois
Une fois par trimestre
Moins d'une fois par trimestre
Je n'étudie pas le théâtre avec cette classe.

17. Quels sont les genres de littérature que vous enseignez dans cette classe ?
Cochez toutes les réponses correctes.

Les livres d'aventure (suspense, science-fiction et fantastique)
La littérature enfantine (fables et contes de fées)
La littérature classique
La littérature contemporaine
Les livres policiers
Je n'enseigne pas du tout la littérature.
Autre:

18. Si vous enseignez la littérature dans cette classe, quelle en est l'origine ?
Cochez toutes les réponses correctes.

africaine
australienne et néo-zélandaise
canadienne
irlandaise
le sud-est de l'Asie (indienne, malaysienne, pakistanaise, Singapour et philippine)
le Royaume-Uni (anglaise, écossaise et galloise)

américaine
Je n'enseigne pas du tout la littérature.

III. Les attitudes générales et les approches

19. Mon but quand j'enseigne la littérature est de sensibiliser mes élèves à la culture de l'anglais.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

20. Mon but quand j'enseigne la littérature est de sensibiliser mes élèves aux problèmes sociaux dans le monde.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

21. Mon but quand j'enseigne la littérature est d'aider mes élèves à s'épanouir.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

22. Mon but quand j'enseigne la littérature est que me élèves acquièrent des compétences linguistiques en anglais.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

23. Je préfère enseigner des nouvelles que des textes non-littéraires.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

24. Je préfère enseigner la poésie que des textes non-littéraires.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

25. Je préfère enseigner des romans que des textes non-littéraires.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

26. Je préfère enseigner des extraits de romans que des textes non-littéraires.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

27. Je préfère enseigner des pièces de théâtre que des textes non-littéraires.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

28. Je trouve qu'enseigner des nouvelles représente un plus grand défi qu'enseigner des textes non-littéraires.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

29. Je trouve qu'enseigner de la poésie représente un plus grand défi qu'enseigner des textes non-littéraires.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

30. Je trouve qu'enseigner des romans représente un plus grand défi qu'enseigner des textes non-littéraires.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

31. Je trouve qu'enseigner des extraits de romans représente un plus grand défi qu'enseigner des textes non-littéraires.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

32. Je trouve qu'enseigner des pièces de théâtre représente un plus grand défi qu'enseigner des textes non-littéraires.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

33. Si cela était possible, j'utiliserais plus de littérature dans ma classe.

Pas du tout d'accord 1 2 3 4 Tout à fait d'accord

34a. La nouvelle que je préfère enseigner est :
Merci de préciser le titre et l'auteur.

34b. Pourquoi est-ce votre nouvelle préférée à enseigner ?

35a. Le poème que je préfère enseigner est :
Merci de préciser le titre et l'auteur.

35b. Pourquoi est-ce votre poème préféré à enseigner ?

36a. Le roman que je préfère enseigner est :
Merci de préciser le titre et l'auteur.

36b. Pourquoi est-ce votre roman préféré à enseigner ?

37a. L'extrait de roman que je préfère enseigner est :
Merci de préciser le titre et l'auteur.

37b. Pourquoi est-ce votre extrait de roman préféré à enseigner ?

38a. La pièce de théâtre que je préfère enseigner est :
Merci de préciser le titre et l'auteur.

38b. Pourquoi est-ce votre pièce de théâtre préférée à enseigner?

39. Si vous n'enseignez pas la littérature, merci d'en expliquer les raisons.

40. Merci de rajouter n'importe quelle sorte de commentaires que vous auriez à faire sur l'enseignement de la littérature ou de la poésie dans vos classes.

Je vous remercie d'avoir participé à cette étude. En cas de questions ou de commentaires additionnels merci de m'écrire un email. Mon adresse email est ashira.greene@gmail.com.

APPENDIX B. QUESTIONNAIRE IN ENGLISH

Questionnaire for English teachers at French secondary schools on the use of literature in their classes

Thank you very much for agreeing to take part in this doctoral study. This questionnaire will take around 30 minutes to complete. The purpose of this study is to gather information about the frequency of literature use in secondary schools in English classes in France as well as to gain an understanding of the general feelings of teachers about the use of literature in such classes. If you do not generally use literature in your classes, please consider filling out this questionnaire as well, as this information will be very useful in creating an accurate picture of literature use. This questionnaire is anonymous; your name will not be requested as part of the data collection. Your email will be requested at the end of the questionnaire but providing it is optional. Please provide your email if you are willing to be interviewed for this study. Your email will not be used to connect you with the information that you provide in this questionnaire.

I. General questions

1. What is your gender?

Female
Male

2a. Were you born or raised in an English-speaking country?

No
Yes

2b. Did you study or receive an academic certification from an English-speaking country?

No
Yes

3a. Have you received any formal training in the teaching of literature?

No
Yes

3b. If you answered “yes,” what specific training have you received?

4. What professional qualifications do you have?
Please select all that apply.

- License
- Maitrise
- Master
- CAPES
- *Agrégation*
- DEA
- Doctorat
- Autre :

5. How many years have you taught English?

- 0-3 years
- 4-7 years
- 8-11 years
- 12-15 years
- 16-20 years
- More than 20 years

6. Where is your school located?

- An urban area
- A rural area

7. What classes are you teaching this year?
Please select all that apply.

- *Seconde*
- *Première*
- *Terminale*

8. If you teach *Première* or *Terminale*, which sections are you teaching this year?
Please select all that apply.

- *Première* S
- *Première* ES
- *Première* L
- *Terminale* S
- *Terminale* ES
- *Terminale* L
- Other:

II. Class information
Please answer the following questions based on the class in which you use literature most often.

9a. Which class year have you chosen? If you have chosen *Première* or *Terminale*, please identify which section.

9b. How many students do you have in this class?

9c. How many sessions do you have with this class each week?
10a. Which textbook do you use with this class?

10b. How often do you use a textbook in this class?

- Every meeting
- One meeting per week
- Every other week
- Once a month
- Less than once a month
- I do not use a textbook with this class.

11a. How often do you use short stories in this class?

- Every meeting
- One meeting per week
- Every other week
- Once a month
- Less than once a month
- Once per trimester
- Less than once per trimester
- I do not use short stories in this class.

11b. If you use short stories, please list 2-3 stories that you have used with this class:

12a. How often do you use poetry in this class?

- Every meeting
- One meeting per week
- Every other week
- Once a month
- Less than once a month
- Once per trimester
- Less than once per trimester
- I do not use poetry in this class.

12b. If you use poetry, please list 2-3 poems that you have used with this class:

13a. Are you using a whole novel with this class?

- No
- Yes

13b. If so, which novel are you using?
Please provide the title and author.

13c. How often do you use novels in this class?

- More than once a month
- Once a month
- Once per trimester
- Less than once per trimester
- I do not use novels in this class.

14a. Are you using an excerpt of a novel (or excerpts of novels) with this class?

- No
- Yes

14b. If so, which excerpt or excerpts are you using?
If you have studied more than one, please list 2-3 excerpts you have used with this class.

14c. How often do you use excerpts of novels in this class?

- More than once a month
- Once a month
- Once per trimester
- Less than once per trimester
- I do not use excerpts of novels in this class.

15a. Do you study extracts of plays with this class?

- No
- Yes

15b. If you study extracts of plays with this class, please list 2-3 of the ones you have studied below.

15c. How often do you study extracts of plays with this class?

- More than once a month
- Once a month
- Once per trimester
- Less than once per trimester
- I do not study plays with this class.

16a. Do you study whole plays with this class?

- No
- Yes

16b. If you study whole plays with this class, please list 2-3 of the ones you have studied below.

16c. How often do you study plays with this class?

- More than once a month
- Once a month
- Once per trimester
- Less than once per trimester
- I do not study plays with this class.

17. What genre or genres of literature do you teach in this class?
Please select all that apply.

- Adventure (thrillers, science fiction, and fantasy)
- Children's literature (fables and fairy tales)
- Classical literature
- Contemporary literature
- Detective stories
- I do not teach literature at all.
- Other:

18. If you teach literature in this class, where is it originally from?
Please select all that apply.

- Africa
- Australia and New Zealand
- Canada
- Ireland
- Southeast Asia (India, Malaysia, Pakistan, Singapore, and the Philippines)
- The United Kingdom (England, Scotland, and Wales)

The United States
I do not teach literature at all.

III. General Attitudes and Approaches

19. My goal when teaching literature is for students to become more aware of English language culture.

Strongly Disagree 1 2 3 4 Strongly Agree

20. My goal when teaching literature is for students to become more aware of social issues in the world.

Strongly Disagree 1 2 3 4 Strongly Agree

21. My goal when teaching literature is for students to grow as individuals.

Strongly Disagree 1 2 3 4 Strongly Agree

22. My goal when teaching literature is for students to gain English language skills.

Strongly Disagree 1 2 3 4 Strongly Agree

23. I enjoy teaching short stories more than non-literary texts.

Strongly Disagree 1 2 3 4 Strongly Agree

24. I enjoy teaching poetry more than non-literary texts.

Strongly Disagree 1 2 3 4 Strongly Agree

25. I enjoy teaching novels more than non-literary texts.

Strongly Disagree 1 2 3 4 Strongly Agree

26. I enjoy teaching excerpts of novels more than non-literary texts.

Strongly Disagree 1 2 3 4 Strongly Agree

27. I enjoy teaching plays more than non-literary texts.

Strongly Disagree 1 2 3 4 Strongly Agree

28. I find teaching short stories to be more challenging than teaching non-literary texts.

Strongly Disagree 1 2 3 4 Strongly Agree

29. I find teaching poetry to be more challenging than teaching non-literary texts.

Strongly Disagree 1 2 3 4 Strongly Agree

30. I find teaching novels to be more challenging than teaching non-literary texts.

Strongly Disagree 1 2 3 4 Strongly Agree

31. I find teaching excerpts of novels to be more challenging than teaching non-literary texts.

Strongly Disagree 1 2 3 4 Strongly Agree

32. I find teaching plays to be more challenging than teaching non-literary texts.

Strongly Disagree 1 2 3 4 Strongly Agree

33. If possible, I would use more literature with my classes.

Strongly Disagree 1 2 3 4 Strongly Agree

34a. My favourite short story to teach is:
Please provide the title and author.

34b. Why is this your favourite short story to teach?

35a. My favourite poem to teach is:
Please provide the title and author.

35b. Why is this your favourite poem to teach?

36a. My favourite novel to teach is:
Please provide the title and author.

36b. Why is this your favourite novel to teach?

37a. My favourite excerpt from a novel to teach is:
Please provide the title and author.

37b. Why is this your favourite excerpt to teach?

38a. My favourite play to teach is:
Please provide the title and author.

38b. Why is this your favourite play to teach?

39. If you do not teach literature, please explain why.

40. Please provide any additional comments about the teaching of literature or poetry in your classes.

Thank you very much for participating in this study. If you have any questions or comments, please contact Ashira B. Greene by email at ashira.greene@gmail.com

APPENDIX C. LETTERS TO SECONDARY SCHOOL PRINCIPALS IN FRANCE

For interviews:

Sujet : Professeurs d'anglais recherchés pour une étude de doctorat

Cher M. le Proviseur/Chère Mme. la Proviseur :

Je m'appelle Ashira Greene. Je suis étudiante à Londres. Je vous écris pour vous présenter un projet qui rentre dans le cadre de mes études et qui requiert votre aide.

Étant actuellement en Doctorat d'Education à l'Université de Londres (Institute of Education, University of London), je souhaite chercher les professeurs d'anglais à interviewer pour évaluer la place de l'enseignement de la littérature en cours d'anglais pour les classes dans les *lycée*s en France. Je voudrais parler avec les professeurs d'anglais qui enseigner les cours en littérature et les professeurs d'anglais qui enseigner le tronc commun aussi. L'interview durera environ une heure et se déroulera en anglais.

L'objectif de mon travail est d'évaluer la place de la littérature dans la classe et l'impact de son enseignement. Je vous remercie par avance, cher Monsieur/chère Madame, de faire circuler ma requête auprès de vos enseignants. Les professeurs intéressés peuvent me contacter à l'email suivant : ashira.greene@gmail.com ou en répondant à ce message.

Je vous suis reconnaissante d'avoir pris le temps de lire ce message et j'espère que vous y donnerez suite.

Bien à vous,

Ashira B. Greene
PhD candidate
Institute of Education, University of London

[English Translation]

Subject: English teachers sought for a doctoral study

Dear Sir or Madam:

My name is Ashira Greene. I am currently studying in London. I am writing to present my current research, which would benefit from your assistance.

Currently, I am a doctoral student at the Institute of Education, University of London, and I am studying the role of literature in the English classroom at high schools in France. For this project, I am looking for teachers who will be willing to be interviewed about the role of the teaching of literature in their secondary school English courses. I would like to speak with teachers of the literature courses as well as teachers of the general curriculum.

The objective of my research is to look at the use and impact of literature in the classroom. I would greatly appreciate if you would circulate this message to your teachers. Interested teachers can contact me at the following email address ashira.greene@gmail.com or by responding to this message.

Thank you very much for your time, and I wish you all the best.

Sincerely,

Ashira B. Greene
PhD candidate
Institute of Education, University of London

For questionnaire:
Sujet : Professeurs d'anglais recherchés pour une étude de doctorat

Cher M. le Proviseur/Chère Mme. la Proviseur :

Je m'appelle Ashira Greene. Je suis étudiante à Londres. Je vous écris pour vous présenter un projet qui rentre dans le cadre de mes études et qui requiert votre aide.

Étant actuellement en Doctorat d'Education à l'Université de Londres (Institute of Education, University of London), je souhaite mettre en place une enquête pour évaluer la place de l'enseignement de la littérature en cours d'anglais pour les classes dans les *lycée*s en France. Pour cela, il faudrait que des professeurs d'anglais acceptent de répondre à un questionnaire qui restera anonyme. Je voudrais trouver les professeurs d'anglais qui enseigner les cours en littérature et les professeurs d'anglais qui enseigner le tronc commun aussi. L'objectif de mon travail est d'évaluer la place de la littérature dans la classe et l'impact de son enseignement.

Je vous remercie par avance, cher Monsieur/chère Madame, de faire circuler ma requête auprès de vos enseignants. Remplissant le questionnaire prendra environ 20 minutes. Le lien vers le questionnaire est disponible ici : https://docs.google.com/forms/d/1g5uA54jRgHwlMm3aIJgPBJjVQL4QAwGOq7mRdx9RsNA/viewform?usp=send_form

Si les enseignants avez des questions concernant le questionnaire, ils peuvent me contacter à l'email suivant : ashira.greene@gmail.com ou en répondant à ce message.

Je vous suis reconnaissante d'avoir pris le temps de lire ce message et j'espère que vous y donnerez suite.

Bien à vous,

Ashira B. Greene
PhD candidate
Institute of Education, University of London

[English Translation]

Subj: English teachers sought for a doctoral study

Dear Sir or Madam:

My name is Ashira Greene. I am currently studying in London. I am writing to present my current research, which would benefit from your assistance.

Currently, I am a doctoral student at the Institute of Education, University of London, and I am studying the role of literature in the English classroom at high schools in France. For this project, I am looking for teachers who will be willing to respond to an anonymous survey on the use of literature in their classrooms. The objective of my research is to look at the use and impact of literature in the classroom. I would greatly appreciate if you would circulate this message to your teachers. Completion of the survey may take around 20 minutes. The survey can be found here:

https://docs.google.com/forms/d/1g5uA54jRgHwlMm3aIJgPBJjVQL4QAwGOq7mRdx9RsNA/viewform?usp=send_form

If someone has a question about the survey they can contact me by email at ashira.greene@gmail.com or by responding to this message.

Thank you very much for your time, and I wish you all the best.

Sincerely,

Ashira B. Greene
PhD candidate
Institute of Education, University of London

APPENDIX D. ADDITIONAL QUESTIONNAIRE DATA

Figure D.1 Teachers' agreement with the goal of cultural exposure through literature

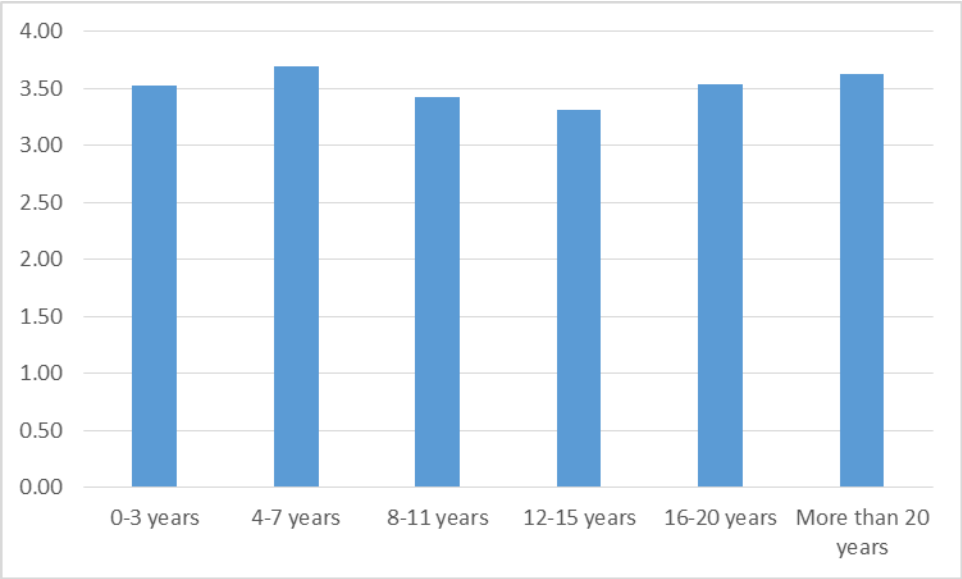

Figure D.2 Teachers' agreement with the goal of exposure to social issues through literature

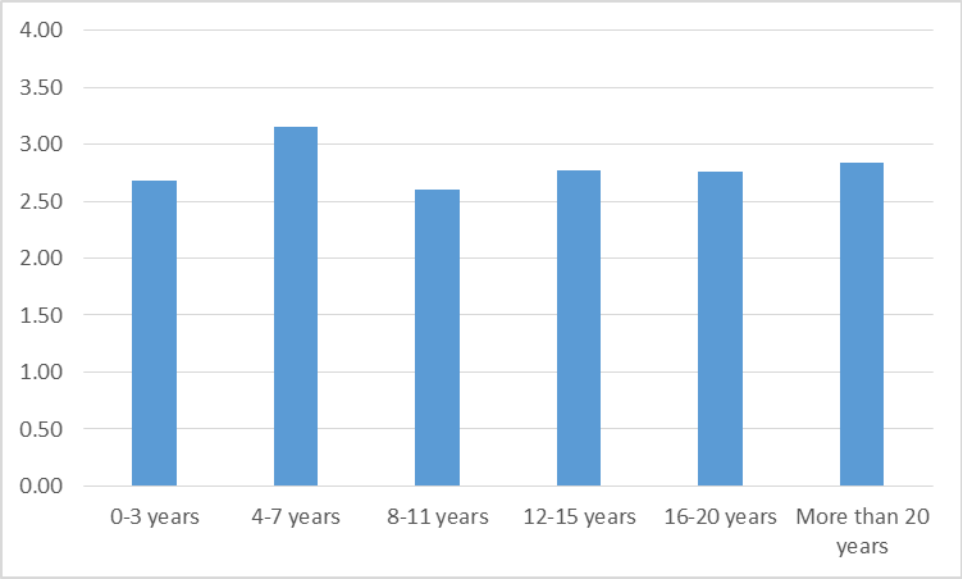

Figure D.3 Teachers' agreement with the goal of student growth through literature

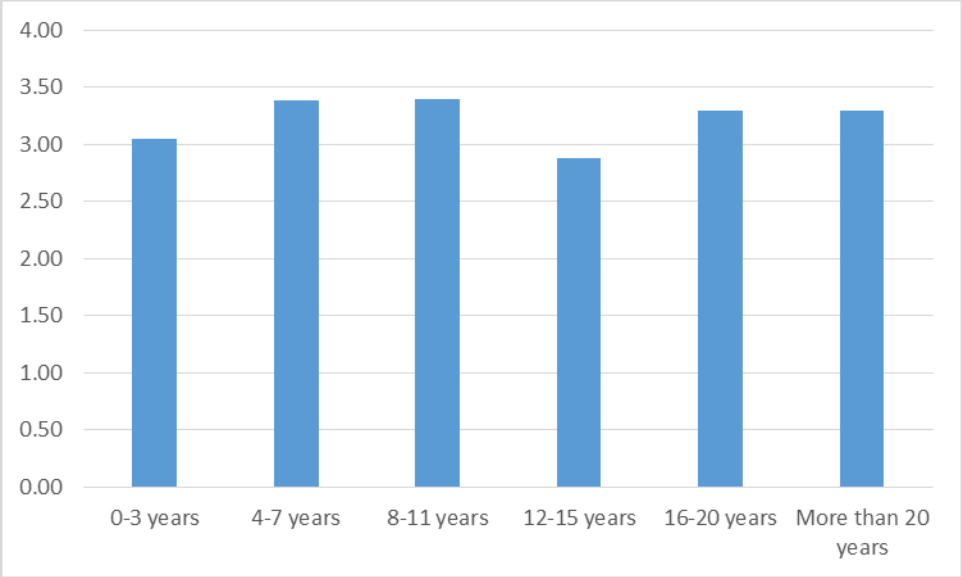

Figure D.4 Teachers' agreement with the goal of language acquisition through literature

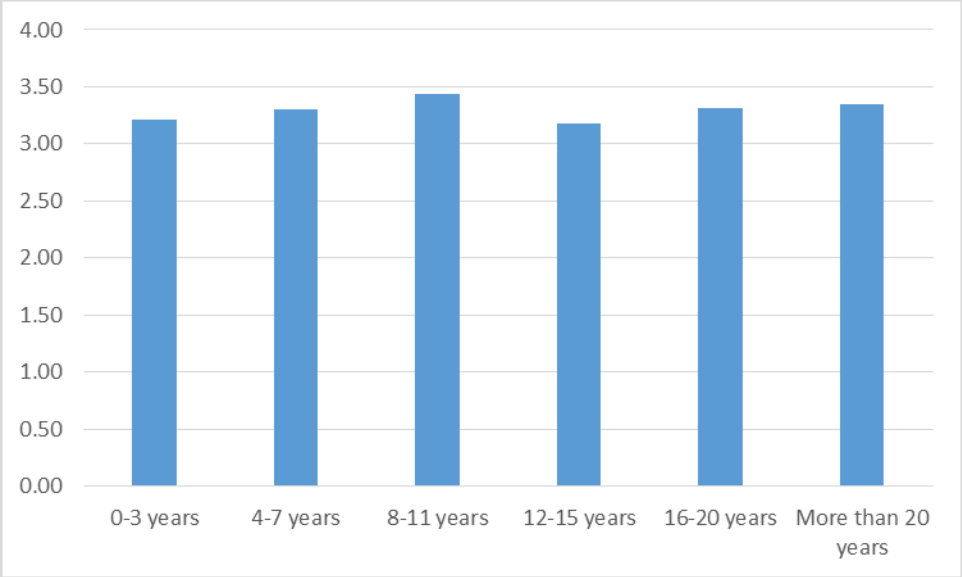

Figure D.5 Attitudes toward teaching short stories

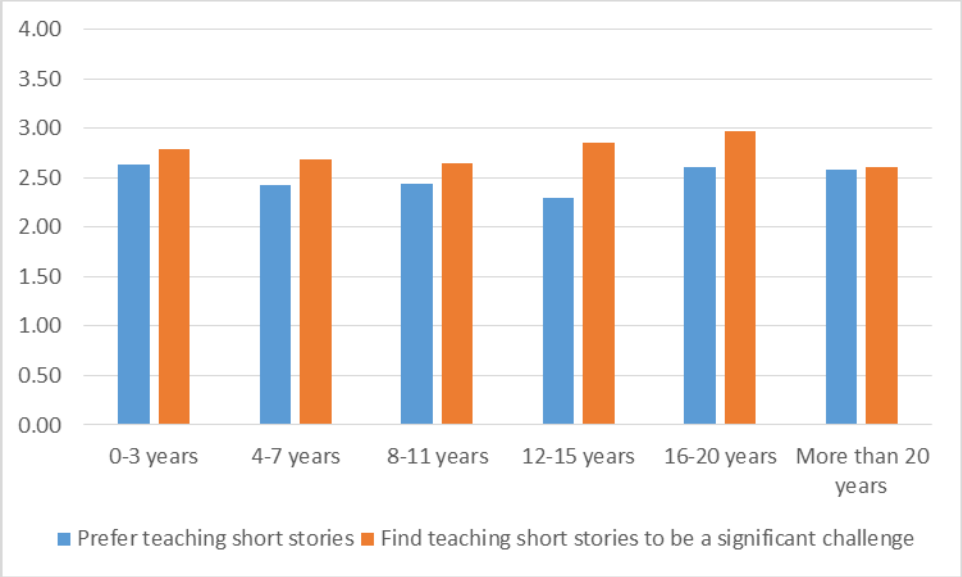

Figure D.6 Attitudes toward teaching poetry

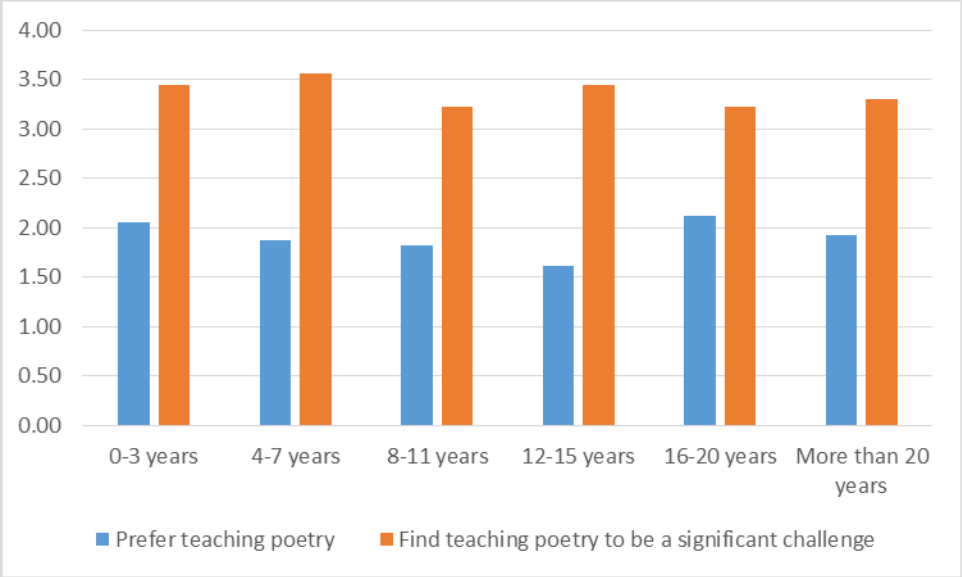

Figure D.7 Attitudes toward teaching plays

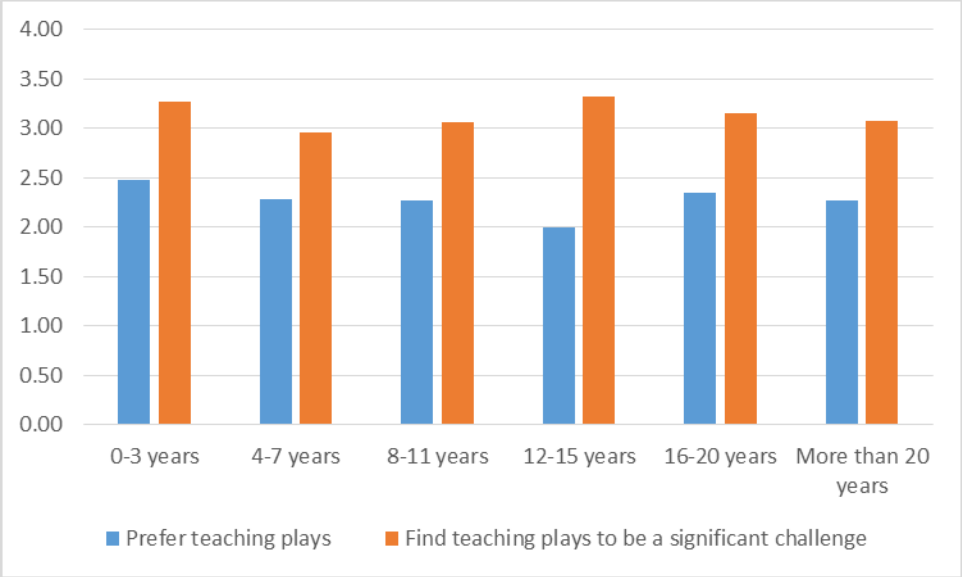

Figure D.8 Attitudes toward teaching whole novels

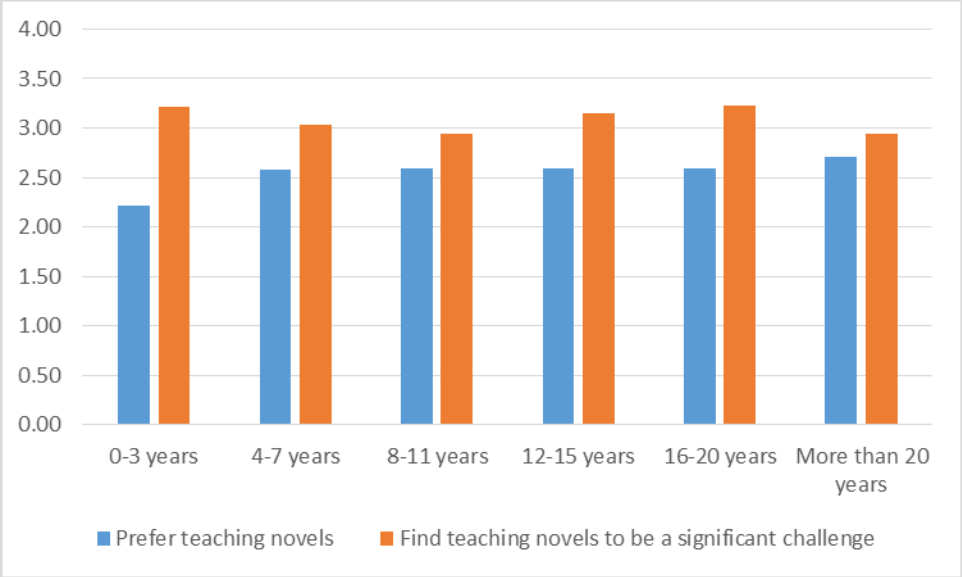

Figure D.9 Attitudes toward teaching novel extracts

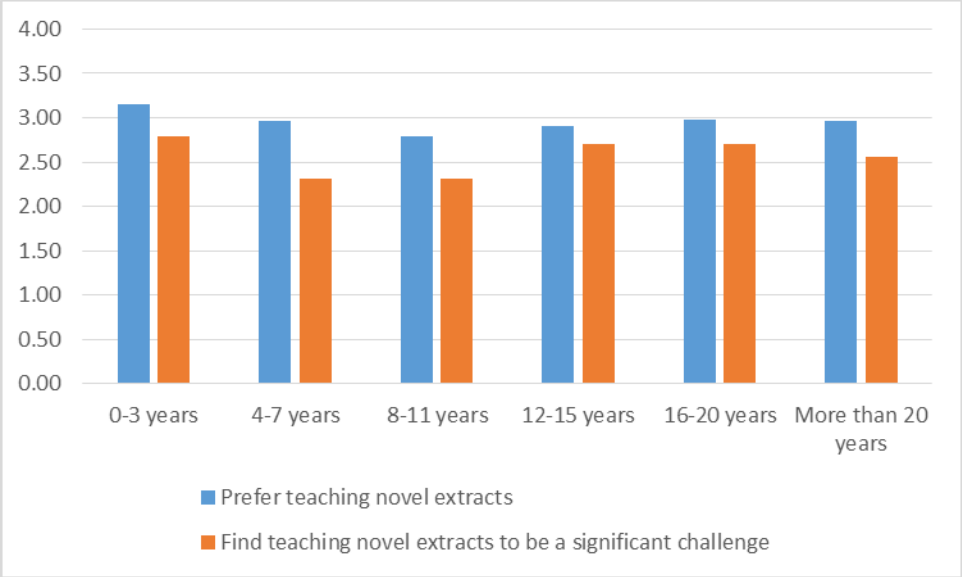

Table D.1 Full list of textbooks mentioned by questionnaire respondents

Name of textbook	Publisher	Publication date	Number of respondents
GENERAL TEXTBOOKS			
Meeting Point Terminale	Hatier	2012	11
Password Terminale	Didier	2012	11
New Bridges Première	Nathan	2011	8
Meeting Point Première	Hatier	2011	7
New Bridges Terminale	Nathan	2012	7
Missions Première	Bordas	2011	4
Missions Terminale	Bordas	2012	3
Password Première	Didier	2011	3
Bridges Terminale	Nathan	2007	2
Insight Première	Hatier	2007	2
New On Target Première	Belin	2011	2
Be Active! Première Bac Pro	Hachette	2010	1
Bridges Première	Nathan	2009	1
Broadways	Nathan	2003	1

Meeting Point Seconde	Hatier	2010	1
New Bridges Seconde	Nathan	2010	1
New CAE	Macmillan ELT	2008	1
New On Target Seconde	Belin	2014	1
New Projects Seconde	Didier	2010	1
On Target	Belin	2012	1
Projects Seconde	Didier	2007	1
Shortcuts Première	Hachette	2011	1
Voices Première	Bordas	2002	1
LITERATURE TEXTBOOKS			
Discovering Literature	Nathan	2012	24
Password Literature	Didier	2012	13
Enjoy Literature	Ellipses	2013	2

Table D.2 Full list of novel extracts mentioned by the *Première generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
The Picture of Dorian Gray	Oscar Wilde	1891	Ireland	5
Brave New World	Aldous Huxley	1932	UK	4
On the Road	Jack Kerouac	1957	U.S.	4
1984	George Orwell	1949	UK	4
Dracula	Bram Stoker	1897	Ireland	3
Bridget Jones' Diary	Helen Fielding	1996	UK	2
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	2
Animal Farm	George Orwell	1945	UK	2
The Last Don	Mario Puzo	1996	U.S.	2
Frankenstein	Mary Shelley	1818	UK	2
The Strange Case of Dr. Jekyll and Mr. Hyde	Robert Louis Stevenson	1886	UK	2
Various	Margaret Atwood	1969-2014	Canada	1
Pride and Prejudice	Jane Austen	1813	UK	1
Leviathan	Paul Auster	1992	U.S.	1
Various	Paul Auster	1980-2010	U.S.	1
The Tortilla Curtain	T.C. Boyle	1995	U.S.	1

A Chain of Voices	André Brink	1982	South Africa	1
A Dry White Season	André Brink	1980	South Africa	1
Jane Eyre	Charlotte Brontë	1847	UK	1
Wuthering Heights	Emily Brontë	1845	UK	1
What a Carve Up!	Jonathan Coe	1994	UK	1
Waiting for the Barbarians	J.M. Coetzee	1980	South Africa	1
David Copperfield	Charles Dickens	1850	UK	1
Various	Helen Fielding	1990-2014	UK	1
A Lesson Before Dying	Ernest J. Gaines	1993	U.S.	1
Lord of the Flies	William Golding	1954	UK	1
Secret Daughter	Shilpi Somaya Gowda	2011	Canada	1
Juliet, Naked	Nick Hornby	2009	UK	1
Various	Nick Hornby	1995-2014	UK	1
Misery	Stephen King	1987	U.S.	1
Obasan	Joy Kogawa	1981	Canada	1
A Murder of Quality	John le Carré	1962	UK	1
To Kill a Mockingbird	Harper Lee	1960	U.S.	1
Small Island	Andrea Levy	2004	UK	1
My Sister's Keeper	Jodi Picoult	2004	U.S.	1
Follow the Rabbit-Proof Fence	Doris Pilkington	1996	Australia	1
The Harry Potter series	J.K. Rowling	1997-2007	UK	1
East of Eden	John Steinbeck	1952	U.S.	1
Ellis Island	Fred Mustard Stewart	1983	U.S.	1
The Help	Kathryn Stockett	2009	U.S.	1
Address Unknown	Katherine Kressman Taylor	1938	UK	1
Brooklyn	Colm Toibin	2009	Ireland	1
The Lord of the Rings	J.R.R. Tolkien	1954	UK	1
Johnny Got His Gun	Dalton Trumbo	1939	U.S.	1

The Adventures of Huckleberry Finn	Mark Twain	1884	U.S.	1
The Adventures of Tom Sawyer	Mark Twain	1876	U.S.	1
When God Was a Rabbit	Sarah Winman	2011	UK	1

Table D.3 Full list of novels mentioned by the *Première generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
Animal Farm	George Orwell	1945	UK	2
Hacker	Malorie Blackman	2004	UK	1
Jane Eyre	Charlotte Brontë	1847	UK	1
Wuthering Heights	Emily Brontë	1845	UK	1
Alice's Adventures in Wonderland	Lewis Carroll	1865	UK	1
The Last Runaway	Tracy Chevalier	2013	UK	1
Heart of Darkness	Joseph Conrad	1899	UK	1
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	1
Private Peaceful	Michael Morpurgo	2003	UK	1
1984	George Orwell	1949	UK	1
Of Mice and Men	John Steinbeck	1937	U.S.	1
The Sorceress	Michael Scott	2009	Ireland	1
The Time Machine	H.G. Wells	1895	UK	1

Table D.4 Full list of short stories mentioned by the *Première generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
"Desiree's Baby"	Kate Chopin	1893	U.S.	3
"The Landlady"	Roald Dahl	1959	UK	3
"Lamb to the Slaughter"	Roald Dahl	1953	UK	2

“The Tell-Tale Heart”	Edgar Allen Poe	1843	U.S.	2
“The Immortal Bard”	Isaac Asimov	1954	U.S.	1
Various short stories	Isaac Asimov	1950s-1970s	U.S.	1
“Having a Wonderful Time”	J.G. Ballard	1985	UK	1
“A Piece of Wood”	Ray Bradbury	1976	U.S.	1
“Mr. Jones”	Truman Capote	1980	U.S.	1
“The Enormous Radio”	John Cheever	1947	U.S.	1
“Night Ride”	Mary Higgins Clarke	1970	U.S.	1
Various short stories	Arthur Conan Doyle	1899-1914	UK	1
“The Contents of the Dead Man's Pockets”	Jack Finney	1956	U.S.	1
“Hemingway's Chihuahua”	Peter Flynn	2011	UK	1
“Picasso on the beach”	Peter Flynn	2013	UK	1
Dubliners	James Joyce	1914	Ireland	1
“The Garden Party”	Katherine Mansfield	1922	UK	1
“The Summer of the Beautiful White Horse” Family	William Saroyan	1940	U.S.	1
“The Catbird Seat”	James Thurber	1942	U.S.	1

Table D.5 Full list of poetry mentioned by the *Première generale* teachers

Title	**Author**	**Year of publication**	**Country of origin**	**Number of respondents**
“Invictus”	William Ernest Henley	1888	UK	2
“The New Colossus”	Emma Lazarus	1883	U.S.	2
“I Wandered Lonely as a Cloud”	William Wordsworth	1790	UK	2
“Twelve Songs”	W.H. Auden	1938	UK	1

“The Rain it Sounded as it Curved”	Emily Dickinson	1850	U.S.	1
“The Road Not Taken”	Robert Frost	1916	U.S.	1
“Merry Go Round”	Langston Hughes	1950	U.S.	1
“Old Tongue”	Jackie Kay	1991	UK	1
“In Flanders Fields”	John McRae	1915	Canada	1
“The Castaways or Vote for Caliban”	Adrian Mitchell	1997	UK	1
“The Hero”	Siegfried Sassoon	1917	UK	1
Various sonnets	William Shakespeare	1590s-1600s	UK	1
“The Snow Man”	Wallace Stevens	1921	U.S.	1
“No More”	Jim Wilson	1980	UK	1

Table D.6 Full list of plays and excerpts of plays mentioned by the *Première generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
Romeo and Juliet	William Shakespeare	1595	UK	4
Hamlet	William Shakespeare	1603	UK	3
Othello	William Shakespeare	1604	UK	2
The Glass Menagerie	Tennessee Williams	1944	U.S.	2
The Crucible	Arthur Miller	1953	U.S.	1
A Midsummer Night’s Dream	William Shakespeare	1596	UK	1
Julius Caesar	William Shakespeare	1599	UK	1
Macbeth	William Shakespeare	1606	UK	1

Table D.7 Full list of novel extracts mentioned by *Première* other teachers

Title	Author	Year of publication	Country of origin	Number of respondents
Pride and Prejudice	Jane Austen	1813	UK	2
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	2

On the Road	Jack Kerouac	1957	U.S.	2
Follow the Rabbit-Proof Fence	Doris Pilkington	1996	Australia	2
Dances with Wolves	Michael Blake	1988	U.S.	1
Wuthering Heights	Emily Brontë	1845	UK	1
White Noise	Don DeLillo	1985	U.S.	1
Tender is the Night	F. Scott Fitzgerald	1934	U.S.	1
A Passage to India	E.M. Forster	1924	UK	1
Secret Daughter	Shilpi Somaya Gowda	2011	Canada	1
Snow Falling on Cedars	David Guterson	1994	U.S.	1
The Painter of Signs	R.K. Narayan	1976	India	1
1984	George Orwell	1949	UK	1
The Buddha in the Attic	Julie Otsuka	2011	U.S.	1
My Sister's Keeper	Jodi Picoult	2004	U.S.	1
Fury	Salman Rushdie	2001	UK	1
The Grapes of Wrath	John Steinbeck	1939	U.S.	1
The Help	Kathryn Stockett	2009	U.S.	1
The Adventures of Huckleberry Finn	Mark Twain	1884	U.S.	1
Q and A	Vikas Swarup	2005	India	1
The Picture of Dorian Gray	Oscar Wilde	1891	Ireland	1
Mrs. Dalloway	Virginia Woolf	1925	UK	1

Table D.8 Full list of novel extracts mentioned by *Terminale generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
1984	George Orwell	1949	UK	3
My Sister's Keeper	Jodi Picoult	2004	U.S.	3

The Grapes of Wrath	John Steinbeck	1939	U.S.	3
Brick Lane	Monica Ali	2003	UK	2
Jane Eyre	Charlotte Brontë	1847	UK	2
Great Expectations	Charles Dickens	1860	UK	2
Various extracts from novels	Charles Dickens	1836-1870	UK	2
Bridget Jones's Diary	Helen Fielding	1996	UK	2
The Lord of the Flies	William Golding	1954	UK	2
The Scarlet Letter	Nathaniel Hawthorne	1850	U.S.	2
Brave New World	Aldous Huxley	1932	UK	2
On the Road	Jack Kerouac	1957	U.S.	2
The Buddha of Suburbia	Hanif Kureishi	1990	UK	2
The Fifth Child	Doris Lessing	1988	UK	2
Texas	James A. Michener	1985	U.S.	2
Animal Farm	George Orwell	1945	UK	2
Frankenstein	Mary Shelley	1818	UK	2
The Picture of Dorian Gray	Oscar Wilde	1891	Ireland	2
Pride and Prejudice	Jane Austen	1813	UK	1
Various extracts from novels	Jane Austen	1811-1818	UK	1
Timbuktu	Paul Auster	1999	U.S.	1
Dishonored	Maria Barrett	1996	UK	1
Dances with Wolves	Michael Blake	1988	U.S.	1
The Tortilla Curtain	T.C. Boyle	1995	U.S.	1
Wuthering Heights	Emily Brontë	1845	UK	1
Breakfast at Tiffany's	Truman Capote	1958	U.S.	1
Alice's Adventures in Wonderland	Lewis Carroll	1865	UK	1
The Awakening	Kate Chopin	1899	U.S.	1
The Dwarves of Death	Jonathan Coe	1990	UK	1
The Hunger Games	Suzanne Collins	2008	U.S.	1

The Red Badge of Courage	Stephen Crane	1895	U.S.	1
Oliver Twist	Charles Dickens	1838	UK	1
Fool Me Twice	Jim Dodge, Jr.	2009	U.S.	1
Middlesex	Jeffrey Eugenides	2002	U.S.	1
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	1
The Beach	Alex Garland	1996	UK	1
The Whale Rider	Witi Ihimaera	2008	New Zealand	1
Never Let Me Go	Kazuo Ishiguro	2005	UK	1
The Life Before her Eyes	Laura Kasisichke	2002	U.S.	1
The Pursuit of Happiness	Douglas Kennedy	2001	U.S.	1
Confessions of a Shopaholic	Sophie Kinsella	2001	UK	1
Dead Poet's Society	N.H. Kleinbaum	1989	U.S.	1
Transmission	Hari Kunzru	2005	UK	1
To Kill a Mockingbird	Harper Lee	1960	U.S.	1
The Lion, the Witch, and the Wardrobe	C.S. Lewis	1950	UK	1
Nice Work	David Lodge	1988	UK	1
Cal	Bernard MacLaverty	1983	Ireland	1
More Tales of the City	Armistead Maupin	1980	U.S.	1
Home	Toni Morrison	2012	U.S.	1
Various extracts from novels	George Orwell	1934-1949	UK	1
Diary	Chuck Palahniuk	2003	U.S.	1
One for My Baby	Tony Parson	2001	UK	1
Interesting Times	Terry Pratchett	1994	UK	1
The Light Fantastic	Terry Pratchett	1986	UK	1
The Catcher in the Rye	J.D. Salinger	1951	U.S.	1
An Equal Music	Vikram Seth	1999	India	1
The no.1 Ladies' Detective Agency	Alexander McCall Smith	1998	UK	1
White Teeth	Zadie Smith	2000	UK	1

Of Mice and Men	John Steinbeck	1937	U.S.	1
The Strange Case of Dr. Jekyll and Mr. Hyde	Robert Louis Stevenson	1886	UK	1
Dracula	Bram Stoker	1897	Ireland	1
Various extracts from novels	Harriet Beecher Stowe	1830s-1890s	U.S.	1
The Mosquito Coast	Paul Theroux	1981	U.S.	1
The Lord of the Rings	J.R.R. Tolkien	1954	UK	1

Table D.9 Full list of novels mentioned by *Terminale generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
Animal Farm	George Orwell	1945	UK	2
Of Mice and Men	John Steinbeck	1937	U.S.	2
Lord of the Flies	William Golding	1954	UK	1
When the Emperor was Divine	Julie Otsuka	2002	U.S.	1
The Grapes of Wrath	John Steinbeck	1939	U.S.	1
The Hobbit	J.R.R. Tolkien	1937	UK	1
Reunion	Fred Uhlman	1971	UK	1

Table D.10 Full list of short stories mentioned by *Terminale generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
“Desiree’s Baby”	Kate Chopin	1893	U.S.	5
“The Landlady”	Roald Dahl	1959	UK	5
“The Secret Life of Walter Mitty”	James Thurber	1939	U.S.	3
“The Temple”	Joyce Carol Oates	1996	U.S.	2
The Things They Carried	Tim O’Brien	1990	U.S.	2
“The Tell-Tale Heart”	Edgar Allan Poe	1843	U.S.	2

“Examination Day”	Henry Slesar	1958	U.S.	2
Various stories	Sherman Alexie	2000-2012	U.S.	1
“The Monk of Horror”	Anonymous	1798	UK	1
“A La Carte”	Jeffrey Archer	1988	UK	1
I, Robot	Isaac Asimov	1950	U.S.	1
“The Feeling of Power”	Isaac Asimov	1958	U.S.	1
“The Fun They Had”	Isaac Asimov	1951	U.S.	1
“The Last Question”	Isaac Asimov	1956	U.S.	1
“True Love”	Isaac Asimov	1977	U.S.	1
“The Wall-Reader”	Fiona Barr	1979	Ireland	1
“A Piece of Wood”	Ray Bradbury	1978	U.S.	1
“There Will Come Soft Rains”	Ray Bradbury	1950	U.S.	1
“Greyhound Tragedy”	Richard Brautigan	1970	U.S.	1
“A Christmas Memory”	Truman Capote	1956	U.S.	1
“Mr. Jones”	Truman Capote	1980	U.S.	1
“The Werewolf”	Angela Carter	1979	UK	1
“The Story of an Hour”	Kate Chopin	1894	U.S.	1
“Accident”	Agatha Christie	1934	UK	1
“Genesis and Catastrophe”	Roald Dahl	1962	UK	1
“Lamb to the Slaughter”	Roald Dahl	1953	UK	1
“Pig”	Roald Dahl	1960	UK	1
“The Curious Case of Benjamin Button”	F. Scott Fitzgerald	1930	U.S.	1
“I Spy”	Graham Greene	1930	UK	1
“The End of the Party”	Graham Greene	1929	UK	1
“The Birds Poised to Fly”	Patricia Highsmith	1968	UK	1
“Eveline”	James Joyce	1914	Ireland	1

“No Witchcraft for Sale”	Doris Lessing	1965	UK	1
“The Sniper”	Liam O’Flaherty	1923	Ireland	1
“The Millionaire”	Alan Pemberton	1923	UK	1
“The Black Cat”	Edgar Allan Poe	1843	U.S.	1
“The Fall of the House of Usher”	Edgar Allan Poe	1839	U.S.	1
“The Oval Portrait”	Edgar Allan Poe	1842	U.S.	1
“Number Eight”	Jack Ritchie	1951	U.S.	1
“The Loneliness of the Long Distance Runner”	Alan Sillitoe	1959	UK	1
“The Lady or the Tiger?”	Frank Stockton	1882	U.S.	1
“A Skeleton in the Cupboard”	Tony Wilmot	1987	UK	1
“The Mark on the Wall”	Virginia Woolf	1921	UK	1
Uncle Tom’s Children	Richard Wright	1938	U.S.	1
“Kong at the Seaside”	Arnold Zweig	1947	Germany	1

Table D.11 Full list of poetry mentioned by *Terminale generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
“Funeral Blues”	W.H. Auden	1936	UK	5
“Invictus”	William Ernest Henley	1888	UK	2
Various poems	Langston Hughes	1930s-1970s	U.S.	2
“The Hero”	Siegfried Sassoon	1917	UK	2
Sonnet 116	William Shakespeare	1609	UK	2
Various poems	William Shakespeare	1590s-1600s	UK	2
Twelve Songs	W.H. Auden	1936	UK	1
“A Poison Tree”	William Blake	1794	UK	1
“London”	William Blake	1794	UK	1

“The Chimney Sweeper”	William Blake	1789	UK	1
“The Tyger”	William Blake	1794	UK	1
“Jabberwocky”	Lewis Carroll	1871	UK	1
Various poems	Samuel Taylor Coleridge	1790s-1800s	UK	1
Revolting Rhymes	Roald Dahl	1982	UK	1
Various poems	Roald Dahl	1980s	UK	1
“The Listeners”	Walter de la Mare	1912	UK	1
Various poems	Emily Dickinson	1850s	U.S.	1
“Stopping by Woods on a Snowy Evening”	Robert Frost	1923	U.S.	1
“The Road Not Taken”	Robert Frost	1916	U.S.	1
“The Talking Horse and the Sad Girl”	Mark Haddon	2005	UK	1
“Digging”	Seamus Heaney	1966	Ireland	1
“Lovers on Aran”	Seamus Heaney	1970	Ireland	1
Various poems	Adrian Henri	1960s-1990s	UK	1
“I, Too, Sing America”	Langston Hughes	1945	U.S.	1
“Bright Star”	John Keats	1838	UK	1
“The New Colossus”	Emma Lazarus	1883	U.S.	1
“In Flanders Fields”	John McRae	1915	Canada	1
“The Angel in the House”	Coventry Padmore	1854	UK	1
Various poems	Brian Patten	1960s-1990s	UK	1
“Remember Me”	Christina Rossetti	1862	UK	1
“Does it Matter”	Siegfried Sassoon	1918	UK	1
Sonnet 18	William Shakespeare	1609	UK	1
Sonnet 71	William Shakespeare	1590	UK	1
Various poems	J.R.R. Tolkien	1930s	UK	1
“I Hear America Singing”	Walt Whitman	1860	U.S.	1
“I Sing the Body Electric”	Walt Whitman	1855	U.S.	1

“Song of Myself”	Walt Whitman	1855	U.S.	1
Various poems	Walt Whitman	1880s	U.S.	1
“Les ballons”	Oscar Wilde	1890	Ireland	1

Table D.12 Full list of excerpts of plays mentioned by *Terminale generale* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
Romeo and Juliet	William Shakespeare	1595	UK	12
Macbeth	William Shakespeare	1606	UK	6
Hamlet	William Shakespeare	1603	UK	3
The Importance of Being Earnest	Oscar Wilde	1895	Ireland	3
Waiting for Godot	Samuel Beckett	1953	Ireland	2
The Crucible	Arthur Miller	1953	U.S.	2
Julius Caesar	William Shakespeare	1599	UK	2
The Taming of the Shrew	William Shakespeare	1593	UK	2
Endgame	Samuel Beckett	1957	Ireland	1
A Night Out	Harold Pinter	1959	UK	1
Sketches	Harold Pinter	2002	UK	1
Educating Rita	Willy Russell	1980	UK	1
As You Like It	William Shakespeare	1623	UK	1
The Merry Wives of Windsor	William Shakespeare	1602	UK	1
Pygmalion	George Bernard Shaw	1912	Ireland	1

Table D.13 Full list of novel extracts mentioned by *LELE* teachers

Title	Author	Year of Publication	Origin	Number of respondents
Frankenstein	Mary Shelley	1818	UK	28
Pride and Prejudice	Jane Austen	1813	UK	27
1984	George Orwell	1949	UK	21

Of Mice and Men	John Steinbeck	1937	U.S.	17
Lord of the Flies	William Golding	1954	UK	12
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	11
The Grapes of Wrath	John Steinbeck	1939	U.S.	11
Jane Eyre	Charlotte Brontë	1847	UK	10
Great Expectations	Charles Dickens	1860	UK	9
Brave New World	Aldous Huxley	1932	UK	9
On the Road	Jack Kerouac	1957	U.S.	9
Dracula	Bram Stoker	1897	Ireland	9
Alice's Adventures in Wonderland	Lewis Carroll	1865	UK	8
Robinson Crusoe	Daniel Defoe	1719	UK	7
Animal Farm	George Orwell	1945	UK	7
The Strange Case of Dr. Jekyll and Mr. Hyde	Robert Louis Stevenson	1886	UK	7
The Castle of Otranto	Horace Walpole	1764	UK	6
The Picture of Dorian Gray	Oscar Wilde	1891	Ireland	5
Timbuktu	Paul Auster	1999	U.S.	4
Wuthering Heights	Emily Brontë	1845	UK	4
Oliver Twist	Charles Dickens	1838	UK	4
Utopia	Thomas More	1516	UK	4
Black Girl, White Girl	Joyce Carol Oates	2006	U.S.	4
The Help	Kathryn Stockett	2009	U.S.	4
The Handmaid's Tale	Margaret Atwood	1985	Canada	3
Northanger Abbey	Jane Austen	1817	UK	3
Breakfast at Tiffany's	Truman Capote	1958	U.S.	3
Through the Looking Glass	Lewis Carroll	1871	UK	3

To Kill a Mockingbird	Harper Lee	1960	U.S.	3
The Catcher in the Rye	J.D. Salinger	1951	U.S.	3
White Teeth	Zadie Smith	2000	UK	3
Gulliver's Travels	Jonathan Swift	1726	UK	3
The Adventures of Huckleberry Finn	Mark Twain	1884	U.S.	3
Various extracts of novels	Paul Auster	1980-2010	U.S.	2
Fahrenheit 451	Ray Bradbury	1953	U.S.	2
The Awakening	Kate Chopin	1899	U.S.	2
The Rotter's Club	Jonathan Coe	2001	UK	2
Heart of Darkness	Joseph Conrad	1899	UK	2
David Copperfield	Charles Dickens	1850	UK	2
A Study in Scarlet	Arthur Conan Doyle	1887	UK	2
The Long Song	Andrea Levy	2010	UK	2
The Silver Linings Playbook	Matthew Quick	2008	U.S.	2
Pamela	Samuel Richardson	1740	UK	2
The Guernsey Literary and Potato Peel Pie Society	Mary Ann Shaffer and Annie Barrows	2008	U.S.	2
The Adventures of Tom Sawyer	Mark Twain	1876	U.S.	2
The Color Purple	Alice Walker	1982	U.S.	2
The Absolutely True Story of a Part-Time Indian	Sherman Alexie	2007	U.S.	1
Various extracts of novels	Jane Austen	1811-18	UK	1
Auggie Wren's Christmas Story	Paul Auster	1990	U.S.	1
The Brooklyn Follies	Paul Auster	2005	U.S.	1
Ghosts	Paul Auster	1986	U.S.	1
The New York Trilogy	Paul Auster	1987	U.S.	1
Dances With Wolves	Michael Blake	1988	U.S.	1

A Dry White Season	André Brink	1980	South Africa	1
My Antonía	Willa Cather	1918	U.S.	1
Playback	Raymond Chandler	1958	U.S.	1
The Hunger Games	Suzanne Collins	2008	U.S.	1
The Red Badge of Courage	Stephen Crane	1895	U.S.	1
Tokyo Cancelled	Rana Dasgupta	2005	UK	1
Moll Flanders	Daniel Defoe	1722	UK	1
Falling Man	Don DeLillo	2007	U.S.	1
Hard Times	Charles Dickens	1854	UK	1
Our Mutual Friend	Charles Dickens	1865	UK	1
Various extracts of novels	Charles Dickens	1836-1865	UK	1
The Sign of Four	Arthur Conan Doyle	1890	UK	1
Rebecca	Daphne Du Maurier	1938	UK	1
Shades of Grey	Jasper Fforde	2009	UK	1
Bridget Jones's Diary	Helen Fielding	1996	UK	1
The Man From St. Petersburg	Ken Follett	1982	UK	1
A Passage to India	E.M. Forster	1924	UK	1
The French Lieutenant's Woman	John Fowles	1969	UK	1
A Lesson Before Dying	Ernest J. Gaines	1993	U.S.	1
The Beach	Alex Garland	1996	UK	1
The Curious Incident of the Dog in the Night-Time	Mark Haddon	2003	UK	1
A Pair of Blue Eyes	Thomas Hardy	1873	UK	1
The Silence of the Lambs	Thomas Harris	1988	U.S.	1
The Scarlet Letter	Nathaniel Hawthorne	1850	U.S.	1
Catch-22	Joseph Heller	1961	U.S.	1
A Farewell to Arms	Ernest Hemingway	1929	U.S.	1

How to be Good	Nick Hornby	2001	UK	1
The Kite Runner	Khaled Hosseini	2003	U.S.	1
Shogun	James Clavell	1975	UK	1
The Murder Room	P.D. James	2003	UK	1
Schindler's Ark	Thomas Kenneally	1982	Australia	1
Misery	Stephen King	1987	U.S.	1
Rita Hayworth and the Shawshank Redemption	Stephen King	1982	U.S.	1
Diary of a Wimpy Kid	Jeff Kinney	2007	U.S.	1
The Buddha of Suburbia	Hanif Kureishi	1990	UK	1
Gun Shy	Lori L. Lake	2006	U.S.	1
Martha Quest	Doris Lessing	1962	UK	1
The Grass is Singing	Doris Lessing	1950	UK	1
Life of Pi	Yann Martel	2001	Canada	1
Tales of the City	Armistead Maupin	1978	U.S.	1
The Heart is a Lonely Hunter	Carson McCullers	1940	U.S.	1
House Made of Dawn	N. Scott Momaday	1968	U.S.	1
The Consultant	Rupert Morgan	2010	UK	1
Sula	Toni Morrison	1973	U.S.	1
A Bend in the River	V.S. Naipaul	1979	UK	1
Follow the Rabbit-Proof Fence	Doris Pilkington	1996	Australia	1
Swallows and Amazons	Arthur Ransome	1930	UK	1
The Wide Sargasso Sea	Jean Rhys	1966	UK	1
The Curious Habits of Doctor Adams	Jane Robins	2013	UK	1
The Harry Potter series	J.K. Rowling	1997-2007	UK	1
Various extracts from novels	J.K. Rowling	1997-2012	UK	1
Midnight's Children	Salman Rushdie	1981	UK	1

Uncle Tom's Cabin	Harriet Beecher Stowe	1852	U.S.	1
Address Unknown	Katherine Kressman Taylor	1938	U.S.	1
Brooklyn	Colm Toibin	2009	Ireland	1
Various extracts of novels	Mark Twain	1876-1905	U.S.	1
The House of Mirth	Edith Wharton	1905	U.S.	1
Mrs. Dalloway	Virginia Woolf	1925	UK	1

Table D.14 Full list of novels mentioned by *LELE* teachers

Title	Author	Year of publication	Origin	Number of respondents
Animal Farm	George Orwell	1945	UK	6
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	3
Pride and Prejudice	Jane Austen	1813	UK	2
The Guernsey Literary and Potato Peel Pie Society	Mary Ann Shaffer and Annie Barrows	2008	U.S.	2
Of Mice and Men	John Steinbeck	1937	U.S.	2
The Time Machine	H.G. Wells	1895	UK	2
The Absolutely True Diary of a Part-Time Indian	Sherman Alexie	2007	U.S.	1
The Uncommon Reader	Alan Bennett	2007	UK	1
The Boy in the Striped Pajamas	John Boyne	2008	Ireland	1
Jane Eyre	Charlotte Brontë	1847	UK	1
Wuthering Heights	Emily Brontë	1847	UK	1
Alice's Adventures in Wonderland	Lewis Carroll	1865	UK	1
Bridget Jones' Diary	Helen Fielding	1996	UK	1
Lord of the Flies	William Golding	1954	UK	1
A Time to Kill	John Grisham	1989	U.S.	1

The Boy and the Sea	Kirsty Gunn	2006	UK	1
The Turn of the Screw	Henry James	1898	U.S.	1
A Portrait of the Artist as a Young Man	James Joyce	1916	Ireland	1
On the Road	Jack Kerouac	1957	U.S.	1
The Fifth Child	Doris Lessing	1988	UK	1
The Giver	Lois Lowry	1993	U.S.	1
Walkabout	James Vance Marshall	1971	UK	1
Life of Pi	Yann Martel	2001	Canada	1
The Road	Cormac McCarthy	2006	U.S.	1
Twilight	Stephanie Meyer	2005	U.S.	1
Sula	Toni Morrison	1973	U.S.	1
1984	George Orwell	1949	UK	1
The Silver Linings Playbook	Matthew Quick	2008	U.S.	1
The Catcher in the Rye	J.D. Salinger	1951	U.S.	1
Frankenstein	Mary Shelley	1818	UK	1
The Pearl	John Steinbeck	1947	U.S.	1
The Help	Kathryn Stockett	2009	U.S.	1
Dracula	Bram Stoker	1897	Ireland	1
Perfume	Patrick Süskind	1985	Germany	1
The Growing Pains of Adrian Mole	Sue Townsend	1982	UK	1
The Adventures of Huckleberry Finn	Mark Twain	1884	U.S.	1
The Picture of Dorian Gray	Oscar Wilde	1891	Ireland	1

Table D.15 Full list of short stories mentioned by *LELE* teachers

Title	Author	Year of publication	Country of origin	Number of respondents
“The Tell-Tale Heart”	Edgar Allan Poe	1843	U.S.	19
“The Story of an Hour”	Kate Chopin	1894	U.S.	11
“Desiree’s Baby”	Kate Chopin	1893	U.S.	7
“The Landlady”	Roald Dahl	1959	UK	7
“Eveline”	James Joyce	1914	Ireland	7
“The Werewolf”	Angela Carter	1979	UK	6
“Dubliners”	James Joyce	1914	Ireland	4
“The Temple”	Joyce Carol Oates	1996	U.S.	4
“The Fall of the House of Usher”	Edgar Allan Poe	1839	U.S.	4
“The Open Window”	Saki	1900	UK	3
“A Skeleton in the Cupboard”	Tony Wilmot	1987	UK	3
“The Haunted House”	Virginia Woolf	1944	UK	3
“Just Good Friends”	Jeffrey Archer	1988	UK	2
“True Love”	Isaac Asimov	1977	U.S.	2
Various short stories	Isaac Asimov	1930s-1970s	U.S.	2
“A Piece of Wood”	Ray Bradbury	1952	U.S.	2
“The Pedestrian”	Ray Bradbury	1951	U.S.	2
“The Birds”	Daphne Du Maurier	1952	UK	2
“Another Kind of Life”	Roderick Finlayson	1942	New Zealand	2
“Indian Camp”	Ernest Hemingway	1924	U.S.	2
“The Outsider”	H.P. Lovecraft	1926	U.S.	2
“The Black Cat”	Edgar Allan Poe	1843	U.S.	2
“Number Eight”	Jack Ritchie	1951	U.S.	2
“Tobermory”	Saki	1900	UK	2
Various short stories	Jeffrey Archer	1980s-2012	UK	1
“Clap Hands, Here Comes Charlie”	Beryl Bainbridge	1985	UK	1
“Descendant”	Iain M. Banks	1991	UK	1

“The State of the Art”	Iain M. Banks	1991	UK	1
“Evermore”	Julian Barnes	1995	UK	1
“Two Seconds to Go”	Norman Stanley Bortner	1945	U.S.	1
“Long Story Short”	William Boyd	1970	UK	1
“Painted Tongue”	Joseph Boyden	2001	Canada	1
“The Golden Apples of the Sun”	Ray Bradbury	1953	U.S.	1
Various short stories	A.S. Byatt	1987-2013	UK	1
“A Lamp in the Window”	Truman Capote	1980	U.S.	1
“American Dreams”	Peter Carey	1980	Australia	1
“The Bloody Chamber”	Angela Carter	1974	UK	1
Various short stories	Raymond Carver	1976-2009	U.S.	1
“Neighbor Rosicky”	Willa Cather	1930	U.S.	1
The Complete Father Brown	G.K Chesterton	1981	UK	1
“The Bride Comes to Yellow Sky”	Stephen Crane	1898	U.S.	1
“The Druggist”	Todd Croak-Falen	2013	U.S.	1
“Lamb to the Slaughter”	Roald Dahl	1953	UK	1
Tales of the Unexpected	Roald Dahl	1979	UK	1
“The Hitchhiker”	Roald Dahl	1977	UK	1
Various short stories	Roald Dahl	1946-2006	UK	1
“A Scandal in Bohemia”	Arthur Conan Doyle	1891	UK	1
“The Final Problem”	Arthur Conan Doyle	1893	UK	1
“White Sands”	Geoff Dyer	2005	UK	1
“Death by Scrabble”	Charlie Fish	2006	UK	1
“The Curious Case of Benjamin Button”	F. Scott Fitzgerald	1930	U.S.	1
“Einstein’s Chauffeur”	Peter Flynn	2011	UK	1

“Hemingway’s Chihuahua”	Peter Flynn	2011	UK	1
“The Yellow Wallpaper”	Charlotte Perkins Gilman	1892	U.S.	1
“Country Lovers”	Nadine Gordimer	1975	South Africa	1
“Thank You Ma’am”	Langston Hughes	1958	U.S.	1
“The Ghost”	Richard Hughes	1950	UK	1
“The Legend of Sleepy Hollow”	Washington Irving	1820	U.S.	1
“The Lottery”	Shirley Jackson	1948	U.S.	1
Various short stories	Edward P. Jones	2004-2006	U.S.	1
“The Dead”	James Joyce	1914	Ireland	1
“Truckstop”	Garrison Keillor	1995	U.S.	1
“Girl”	Jamaica Kincaid	1978	U.S.	1
“The Reach”	Stephen King	1981	U.S.	1
“The Man Who Would be King”	Rudyard Kipling	1888	UK	1
“The Horse Dealer’s Daughter”	D.H. Lawrence	1922	UK	1
“The First Contact with the Gorgonids”	Ursula Le Guin	1994	U.S.	1
“Through the Tunnel”	Doris Lessing	1955	U.S.	1
“The Hand That Feeds Me”	Michael Z. Lewin	1984	U.S.	1
“The Canary”	Katherine Mansfield	1923	UK	1
“The Garden Party”	Katherine Mansfield	1922	UK	1
Various short stories	W. Somerset Maugham	1890s-1950s	UK	1
The Forensic Files of Batman	Doug Moench	2004	U.S.	1
“Boys and Girls”	Alice Munro	1964	Canada	1
“Everything That Rises Must Converge”	Flannery O’Connor	1965	U.S.	1

“The Sniper”	Liam O’Flaherty	1923	Ireland	1
“The Masque of the Red Death”	Edgar Allan Poe	1842	U.S.	1
Various short stories	Edgar Allan Poe	1800s	U.S.	1
“Brokeback Mountain”	Annie Proulx	1997	U.S.	1
“Gabriel Ernest”	Saki	1900	UK	1
“Mrs. Packletide’s Tiger”	Saki	1900	UK	1
Nine Stories	J.D. Salinger	1953	U.S.	1
“Examination Day”	Henry Slesar	1958	U.S.	1
“The Pepper Tree”	Dal Stivens	1949	Australia	1
“Dracula’s Guest”	Bram Stoker	1914	Ireland	1
“The Flypaper”	Elizabeth Taylor	1980	UK	1
“The Secret Life of Walter Mitty”	James Thurber	1939	U.S.	1
“A Case of Suspicion”	Ed Wallace	1992	U.S.	1
“My Crazy Beautiful World”	Jacqueline Woodson	1980	U.S.	1
“The Legacy”	Virginia Woolf	1944	UK	1
Various short stories	Virginia Woolf	1919-2003	UK	1

Table D.16 Full list of poetry mentioned by *LELE* teachers

Title	**Poet**	**Year of publication**	**Origin**	**Number of respondents**
“Funeral Blues”	W.H. Auden	1936	UK	16
“The Road Not Taken”	Robert Frost	1916	U.S.	13
“The Rime of the Ancient Mariner”	Samuel Taylor Coleridge	1798	UK	11
“I, Too, Sing America”	Langston Hughes	1945	U.S.	8
“In Flanders Fields”	John McRae	1915	Canada	5
Dulce Et Decorum Est”	Wilfred Owen	1920	UK	5
Various poems	Langston Hughes	1920s-1970s	U.S.	4
“Bright Star”	John Keats	1838	UK	4
“Annabel Lee”	Edgar Allan Poe	1849	U.S.	4

“The Raven”	Edgar Allan Poe	1845	U.S.	4
Various poems	William Shakespeare	1600s	UK	4
“I Wandered Lonely as a Cloud”	William Wordsworth	1807	UK	4
“London”	William Blake	1794	UK	3
“We”	Gwendolyn Brooks	1963	U.S.	3
“Digging”	Seamus Heaney	1966	Ireland	3
“The Unknown Citizen”	W.H. Auden	1939	UK	2
Various poems	W.H. Auden	1920s-1970s	UK	2
“The Chimney Sweeper”	William Blake	1789	UK	2
“l(a”	E.E. Cummings	1958	U.S.	2
“Invictus”	William Ernest Henley	1888	UK	2
“Mother to Son”	Langston Hughes	1922	U.S.	2
“The Negro Speaks of Rivers”	Langston Hughes	1921	U.S.	2
“Strange Fruit”	Abe Meeropol	1937	U.S.	2
“A Martian Sends a Postcard Home”	Craig Raine	1979	UK	2
“Ozymandias”	Percy Bysshe Shelley	1818	UK	2
“Telephone Conversation”	Wole Soyinka	2009	Nigeria	2
“O Captain! My Captain!”	Walt Whitman	1856	U.S.	2
“Still I Rise”	Maya Angelou	1978	U.S.	1
Various poems	Maya Angelou	1970s	U.S.	1
“For Friends Only”	W.H. Auden	1920s	UK	1
“Foxtrot from a Play”	W.H. Auden	1930s	UK	1
“Musée des Beaux Arts”	W.H. Auden	1939	UK	1
“Refugee Blues”	W.H. Auden	1939	UK	1
“One Art”	Elizabeth Bishop	1983	U.S.	1
“The Little Black Boy”	William Blake	1789	UK	1

“Five Ways to Kill a Man”	Edwin Brock	1972	UK	1
Various poems	Tim Burton	1990s	U.S.	1
“Father William”	Lewis Carroll	1865	UK	1
“Jabberwocky”	Lewis Carroll	1871	UK	1
Various poems	Samuel Taylor Coleridge	1790s-1800s	UK	1
“I carry your heart with me”	E.E. Cummings	1952	U.S.	1
“I’m “wife”--I’ve finished that”	Emily Dickinson	1890	U.S.	1
“No Man is an Island”	John Donne	1624	UK	1
“Medusa”	Carol Ann Duffy	1970s	UK	1
“In Paris With You”	James Fenton	2012	UK	1
“Acquainted With the Night”	Robert Frost	1928	U.S.	1
“Howl”	Allen Ginsberg	1956	U.S.	1
“She Walks in Beauty”	Lord Byron George Gordon	1815	UK	1
“To the Virgins, to Make Much of Time”	Robert Herrick	1648	UK	1
“Ballad of the Landlord”	Langston Hughes	1940	U.S.	1
“Jukebox Love Song”	Langston Hughes	1930s	U.S.	1
“Let America Be America Again”	Langston Hughes	1936	U.S.	1
“Merry Go Round”	Langston Hughes	1942	U.S.	1
“Mulatto”	Langston Hughes	1927	U.S.	1
“Negro”	Langston Hughes	1930s	U.S.	1
“Song for a Dark Girl”	Langston Hughes	1927	U.S.	1
“The Negro Mother”	Langston Hughes	1931	U.S.	1
The Panther and the Lash	Langston Hughes	1926	U.S.	1
Various poems	Ted Hughes	1950s-1990s	UK	1
Various poems	Erica Jong	1970s	U.S.	1

“Warning”	Jenny Joseph	1970s	UK	1
“Endymion”	John Keats	1818	UK	1
“If”	Rudyard Kipling	1895	UK	1
Various limericks	Edward Lear	1800s	UK	1
“To His Coy Mistress”	Andrew Marvell	1681	UK	1
“40 Love”	Roger McGough	1960s	UK	1
“If We Must Die”	Claude McKay	1919	U.S.	1
“Amazing Grace”	John Newton	1779	UK	1
“Disabled”	Wilfred Owen	1917	UK	1
“Eldorado”	Edgar Allan Poe	1849	U.S.	1
“The Haunted Palace”	Edgar Allan Poe	1839	U.S.	1
Various poems	Edgar Allan Poe	1800s	U.S.	1
“The Call”	Jessie Pope	1915	UK	1
“Who’s For the Game?”	Jessie Pope	1916	UK	1
“The Hero”	Siegfried Sassoon	1917	UK	1
“Crabbed Age and Youth”	William Shakespeare	1609	UK	1
“Fear no more the heat o’ the sun”	William Shakespeare	1623	UK	1
“Sonnet 18”	William Shakespeare	1609	UK	1
“Sonnet 130”	William Shakespeare	1609	UK	1
Various poems	Levi Tafari	1980s-90s	UK	1
“The Lady of Shalott”	Alfred Lord Tennyson	1842	UK	1
“Tithonus”	Alfred Lord Tennyson	1860	UK	1
“Ulysses”	Alfred Lord Tennyson	1842	UK	1
“The Castaway”	Derek Walcott	1965	Saint Lucia	1
“Song of Myself”	Walt Whitman	1855	U.S.	1
“Song of the Open Road”	Walt Whitman	1856	U.S.	1

“Landscape with the Fall of Icarus”	William Carlos Williams	1960	U.S.	1
Various poems	William Wordsworth	1800s	UK	1
“Down by the Salley Gardens”	William Butler Yeats	1889	UK	1
“Easter”	William Butler Yeats	1916	UK	1
“Leda and the Swan”	William Butler Yeats	1924	UK	1
Various poems	Benjamin Zephaniah	1980s-90s	UK	1

Table D.17 Full list of excerpts of plays mentioned by *LELE* teachers

Title	**Author**	**Year of Publication**	**Origin**	**Number of respondents**
Romeo and Juliet	William Shakespeare	1595	UK	30
Waiting for Godot	Samuel Beckett	1953	Ireland	18
Macbeth	William Shakespeare	1606	UK	13
The Importance of Being Earnest	Oscar Wilde	1895	Ireland	11
The Dumb Waiter	Harold Pinter	1957	UK	7
The Crucible	Arthur Miller	1953	U.S.	5
A Midsummer Night’s Dream	William Shakespeare	1596	UK	5
Hamlet	William Shakespeare	1603	UK	5
Pygmalion	George Bernard Shaw	1912	Ireland	4
Richard III	William Shakespeare	1623	UK	3
Various extracts of plays	William Shakespeare	1590s-1600s	UK	3
A Streetcar Named Desire	Tennessee Williams	1947	U.S.	3
The Glass Menagerie	Tennessee Williams	1944	U.S.	3

The Birthday Party	Harold Pinter	1957	UK	2
As You Like It	William Shakespeare	1603	UK	2
Henry V	William Shakespeare	1605	UK	2
The Tempest	William Shakespeare	1611	UK	2
Leaves	Lucy Caldwell	2007	Ireland	1
Frankenstein	Nick Dear	2011	UK	1
Catch-22	Joseph Heller	1971	U.S.	1
Goodnight Desdemona (Good morning Juliet)	Ann-Marie MacDonald	1988	Canada	1
Death of a Salesman	Arthur Miller	1949	U.S.	1
The Caretaker	Harold Pinter	1960	UK	1
An Inspector Calls	J.B. Priestley	1945	UK	1
Educating Rita	Willy Russell	1980	UK	1
Much Ado About Nothing	William Shakespeare	1612	UK	1
Richard II	William Shakespeare	1595	UK	1
The Taming of the Shrew	William Shakespeare	1593	UK	1
Twelfth Night	William Shakespeare	1602	UK	1
Under Milk Wood	Dylan Thomas	1954	UK	1
Chatroom	Enda Walsh	2005	Ireland	1
Various extracts of plays	Oscar Wilde	1892-95	Ireland	1

Table D.18 Full list of whole plays mentioned by *LELE* teachers

Title	**Author**	**Year of publication**	**Origin**	**Number of respondents**
Romeo and Juliet	William Shakespeare	1595	UK	4
Macbeth	William Shakespeare	1606	UK	3
Much Ado About Nothing	William Shakespeare	1612	UK	2

Richard III	William Shakespeare	1623	UK	2
The Importance of Being Earnest	Oscar Wilde	1895	Ireland	2
Krapp's Last Tape	Samuel Beckett	1958	Ireland	1
Waiting for Godot	Samuel Beckett	1953	Ireland	1
Mourning Becomes Electra	Eugene O'Neill	1931	U.S.	1
An Inspector Calls	J.B. Priestley	1945	UK	1
A Midsummer Night's Dream	William Shakespeare	1596	UK	1

Table D.19 Full list of novel extracts mentioned by teachers of undefined classes

Title	Author	Year of Publication	Origin	Number of respondents
Brave New World	Aldous Huxley	1932	UK	4
Frankenstein	Mary Shelley	1818	UK	4
1984	George Orwell	1949	UK	3
My Sister's Keeper	Jodi Picoult	2004	U.S.	3
Alice's Adventures in Wonderland	Lewis Carroll	1865	UK	2
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	2
The Plot Against America	Philip Roth	2004	U.S.	2
Dracula	Bram Stoker	1897	Ireland	2
The Foundation	Isaac Asimov	1951	U.S.	1
Northanger Abbey	Jane Austen	1817	UK	1
Various extracts from novels	Jane Austen	1811-1818	UK	1
Mr. Vertigo	Paul Auster	1994	U.S.	1
Oroonoko	Aphra Behn	1688	UK	1
A Dry White Season	André Brink	1980	South Africa	1
Wuthering Heights	Emily Brontë	1845	UK	1
A Year in the Merde	Stephen Clarke	2004	UK	1
Mathilda	Roald Dahl	1988	UK	1
Hard Times	Charles Dickens	1854	UK	1

Oliver Twist	Charles Dickens	1838	UK	1
A Passage to India	E.M. Forster	1924	UK	1
A Lesson Before Dying	Ernest J. Gaines	1993	U.S.	1
Jemima J: A Novel About Ugly Ducklings and Swans	Jane Green	2000	UK	1
The Woman in Black	Susan Hill	1983	UK	1
On the Road	Jack Kerouac	1957	U.S.	1
Cal	Bernard MacLaverty	1983	Ireland	1
The Deer Park	Norman Mailer	1955	U.S.	1
Texas	James A. Michener	1985	U.S.	1
The Harry Potter series	J.K. Rowling	1997-2007	UK	1
The Grapes of Wrath	John Steinbeck	1939	U.S.	1
Of Mice and Men	John Steinbeck	1937	U.S.	1
The Strange Case of Dr. Jekyll and Mr. Hyde	Robert Louis Stevenson	1886	UK	1
Gulliver's Travels	Jonathan Swift	1726	UK	1
Address Unknown	Katherine Kressman Taylor	1938	U.S.	1
The Hobbit	J.R.R. Tolkien	1937	UK	1
The Adrian Mole series	Sue Townsend	1982-2009	UK	1
The Picture of Dorian Gray	Oscar Wilde	1891	Ireland	1

Table D.20 Full list of short stories mentioned by teachers of undefined classes

Title	Author	Year of publication	Origin	Number of respondents
"Desiree's Baby"	Kate Chopin	1843	U.S.	2
"Lamb to the Slaughter"	Roald Dahl	1953	UK	2
"Eveline"	James Joyce	1914	Ireland	2

“Mr. Jones”	Truman Capote	1980	U.S.	1
“Taste”	Roald Dahl	1951	UK	1
“The Landlady”	Roald Dahl	1959	UK	1
“The Hitchhiker”	Roald Dahl	1977	UK	1
“Death by Scrabble”	Charlie Fish	2005	UK	1
“Lispeth”	Rudyard Kipling	1886	UK	1
“The Color Out of Space”	H.P. Lovecraft	1927	U.S.	1
“You Tired, You Poor”	Rupert Morgan	2008	UK	1
“The Sniper”	Liam O’Flaherty	1923	Ireland	1
“The Oval Portrait”	Edgar Allan Poe	1842	U.S.	1
“The Tell-Tale Heart”	Edgar Allan Poe	1843	U.S.	1
“Tell Me Who To Kill”	Ian Rankin	2003	UK	1
“Examination Day”	Henry Slesar	1958	U.S.	1
“Roman Fever”	Edith Wharton	1934	U.S.	1
“A Skeleton in the Cupboard”	Tony Wilmot	1987	UK	1
“Kew Gardens”	Virginia Woolf	1919	UK	1

Table D.21 Full list of poetry mentioned by teachers of undefined classes

Title	Author	Year of publication	Origin	Number of respondents
“Funeral Blues”	W.H. Auden	1938	UK	2
“Merry Go Round”	Langston Hughes	1950	U.S.	2
“I, Too, Sing America”	Langston Hughes	1945	U.S.	2
“Strange Fruit”	Abe Meeropol	1937	U.S.	2
“Human Family”	Maya Angelou	1990s	U.S.	1
Various poems	W.H. Auden	1920s-70s	UK	1
“Five Ways To Kill A Man”	Edwin Brock	1972	UK	1
“A Full Heart”	Edward Field	1977	U.S.	1
“Negro”	Langston Hughes	1922	U.S.	1

“If”	Rudyard Kipling	1910	UK	1
“White Man’s Burden”	Rudyard Kipling	1899	UK	1
Various limericks	Edward Lear	1800s	UK	1
“In Flanders Fields”	John McRae	1915	Canada	1
“Wild Geese”	Mary Oliver	1993	U.S.	1
Various sonnets	William Shakespeare	1590s-1600s	UK	1
“I Wandered Lonely As A Cloud”	William Wordsworth	1807	UK	1

APPENDIX E. CONSENT FORM

Project: The use of literature in English classes at secondary schools in France

Researcher: Ashira B. Greene

This research seeks to investigate the attitudes and approaches of teachers in French secondary schools to the use of literature in English classes. This is a study undertaken by Ashira Beth Greene, a PhD candidate at the Institute of Education, University of London.

I, _____, hereby give permission for my words to be recorded and used as part of a doctoral thesis at the Institute of Education, University of London and in publication of journal articles stemming from the doctoral thesis. I am aware that I can leave the study at any time by contacting Ms. Greene at ashira.greene@gmail.com.

I consent to the recording of this interview. Ms. Greene has explained to me that she will store the recording of my interview and subsequent transcripts on her computer, which will be encrypted for privacy. After the completion of the study, the recording will be destroyed. In the thesis and related articles, Ms. Greene has informed me that my name will be changed to protect my identity, and I agree to this as well.

Signature:

Date:

If you are interested in receiving a copy of the transcript from this interview, please write your email address below.

Email:

APPENDIX F. INTERVIEW QUESTIONS

General questions:

1. How long have you been teaching English?

2. How long have you been teaching at this school?

3. Have you taught at other schools? If so, where?

4. What classes do you teach?

5. What textbooks do you use in your classes?

Focused questions

6. How do you define literature?

7. How often do you use literature in your classes?

8. Why do you use literature in your classes?

9a. What are your criteria for choosing a literary text to study?

9b. Which criterion is most important? Why?

10a. What is the most recent literary text that you taught?

10b. Have you taught this before?

10c. If so, why have you chosen to teach it again? If not, why did you choose this text?

11. How did you introduce the text?

12. What activities did you have your students participate in after reading the text?

13. Are these the activities you generally engage in with this text?

14. When you are studying literature, do you discuss issues of style or other literary terminology?

15. What are the next pieces of literature you plan to teach?

16. How have you chosen them?

17. When will you teach them?

APPENDIX G. SAMPLE INTERVIEW TRANSCRIPT: LEONIE

AG: Okay, so I have an English version of the questionnaire and a French version. Which would you prefer?

Leonie: English.

AG: So, if you can fill this out and talk to me as you're filling it out. Some of the questions are pretty obvious and don't require much--

Leonie: Like gender.

AG: Yes.

Leonie: You don't require much explanation on that ::laugh::.

AG: It's not so complex. But some of the questions later on have a little bit more explanation to them.

Did you do Erasmus or teaching…?

Leonie: No.

AG: Were you a Language Assistant?

Leonie: Yeah.

AG: Did you study while you were a Language Assistant?

Leonie: No. No.

"Did you receive any formal training in the teaching of literature?" I've received a training in Literature. I mean…

AG: Yeah, okay.

Leonie: Not in the teaching of literature. Well, actually, I did a sort of training session this year, because it's a new subject.

AG: Yeah.

Leonie: Is that? Yes, so…

AG: Yeah. So, did they talk to you about *how* to do it?

Leonie: Yeah. So, yeah, I'm going to answer in French there, because it's a stage.

AG: Yeah.

Leonie: That's called a PAF—*Plan Académique de Formation*. So that's…

AG: Okay.

Leonie: That's proposed by the *Académie*.

AG: So this was with the Académie de Versailles? This was the one with Sebastien?

Leonie: Yeah. With?

AG: Sebastien.

Leonie: No.

AG: Ah. I thought you were—nevermind.

Leonie: Oh yeah, the guy there?

AG: The guy who sent the note.

Leonie: Yeah, but I didn't receive the note from him. Afterwards, I received a note saying "I did it" so I was saying "Oh! I have to write back."

AG: Ah.

Leonie: No, I received the note from a friend of mine who is teaching in Metz, in the Académie de Lorraine.

AG: Okay.

Leonie: She is teaching in *Supélec*. She hasn't met you, but she has a friend…

AG: Okay.

Leonie: And when she heard about English—well, teacher teaching English, teaching literature, she said "Leonie might..."

AG: That's great!

Leonie: "Leonie might have an idea." So that snuck in. But yeah, we were the same—the same stage.

AG: Wow—I'm making my way through the channels! Very exciting.

Leonie: So, I've got this, this, and this.

AG: During your *Agrégation* training, did you talk about how to teach literature?

Leonie: No.

AG: No? Interesting. Okay.

Leonie: But I took the—what would be *Option Specialité Literature*.

AG: Okay.

Leonie: But we--I knew—I mean, I learned more about John Donne and Shakespeare--

AG: Yeah.

Leonie: And many other *very* difficult authors which are—well, I mean, Shakespeare's different. But John Donne-- I am probably never ever going to speak about John Donne to my students. Obviously it's too difficult. So I was a student, and I had to do dissertations on it. Literary commentary. But we never—no, we don't know—we are not taught how to teach, really. That's actually a problem ::laugh::. Because we have only academic, I mean, knowledge. And not…

AG: Yeah. Okay.

Leonie: "How many years have you taught English?" 8-11.

"What classes am I teaching this year?" I'm teaching Premiere L, but only in *LELE*, not in the--

AG: Yeah, can you specify that? Yeah, that's great.

Leonie: And *Terminale* S.

"…Class in which you teach literature most often." Ah…What do you want? ::Laugh:: The class in which I use literature most often would be *LELE*--

AG: Yeah.

Leonie: But this would not be my best experience.

AG: Okay.

Leonie: Because…I don't know, maybe.

AG: So you'd rather talk about *Terminale*?

Leonie: I don't know.

AG: Whichever one you'd rather talk about.

Leonie: Because I've been teaching literature with them the whole year. I mean, it's the aim of it.

AG: Sure.

Leonie: Might be interesting. But Premiere L are not very good at English, and we've got 2 problems: I'm talking English, and I'm talking about literature. So that's…and with my other classes, which are probably better than them, I don't do literature systematically, obviously, but when I do, it's--the result is more interesting and significant.

AG: Okay.

Leonie: So, we can do about *LELE* because that's probably what you would prefer talking about, and then I can talk to you afterwards in this other part.

AG: Okay.

Leonie: I don't know.

AG: Yeah. It's just I'm asking about the different types of texts and how often do you teach them, that kind of thing.

Leonie: In *LELE*, it's just every week.

AG: Yeah.

Leonie: Because I'm obliged to. And then for the other class it's going to be—for example, in *Seconde*, I have worked on a novel which is called *The Shakespeare Stealer*, by Gary Blackwood.

AG: Okay.

Leonie: I don't know if you—it's for young readers.

AG: Yeah.

Leonie: And I have—we've been studying it for …well, it's going to be two months—one month and a half. So we are just finishing there, but we didn't specifically do literature—only 2 months there. So let's do *LELE*?

AG: Okay.

Leonie: Okay.

AG: Sure!

Leonie: So that's Premiere.

"How many students do you have in this class?" 33.

"How many sessions do you have with this class each week?" One session of 2 hours. 2 periods--

AG: Okay.

Leonie: In a row. So…

AG: Ah. But it's one day a week.

Leonie: Yeah. One day.

"Which textbook?" I can't remember the name.

AG: *Enjoying Literature*, *Discovering Literature*, or *Password Literature*?

Leonie: *Password*. With an s? "Passwords?" No.

I haven't done it. This is difficult, because we have worked on…*Alors*, poetry no. No. No. No. Yes.

So, this one.

AG: Yeah.

Leonie: I wanted to use—first, I wanted to use with this class a more classic author. I wanted to use *Boy* by Roald Dahl, and it appeared that it might be too difficult for my students!

AG: Really?

Leonie: And finally, I just thought—not that too interesting for them, because they really don't *like* literature. Really? So I thought I would go to young readers' literature. So the thing is "how often do you use novels?" It's going to be, you know, that's--I've been using it for one term. It's just—so what do I say?

AG: Between once a month and once per term.

Leonie: Yes, but it's not only once, it's every single week we've been working on it.

AG: Yeah. I would say between once a month and once per term. If you write in the—in the space that you studied it for a whole term.

Leonie: Yeah. Yeah. Yes.

Do you want all of them? Or you want the gist? *Frankenstein*, *Dracula*, *Wuthering Heights*. Emily Brontë.

AG: *Wuthering Heights* I couldn't—"W Heights." Yeah, as many as you'd like to give me.

Leonie: "…Stein," *Jekyll and Hyde*.

AG: Did you do a gothic section?

Leonie: Yeah. And *Carmilla*. John Le Fanu, an Irish one. *Dr. Jekyll and Hyde* by—by--Stevenson. And we did something on *The Portrait of Dorian Gray*. It's the same idea.

AG: Yeah.

Leonie: I studied it for a term—the whole term.

AG: Oh really?

Leonie: This is the first year I'm doing *LELE*, so I sort of—the thing is, for the—and I worked with my colleague who is working for the *Terminale*. For the *Terminale*, they have to present 3 files—no, 2 files. 2 files, because I was thinking—they have to present 2 files. And my colleague told me that she wanted to do 3—she wanted to do 3 files in the year so that they could choose between 2. And then we worked on it last year, when I was on maternity leave. And so what—and actually, this year we did the same thing. She did it in *Terminale*, and I did it in Premiere. Well, actually, we started doing the same thing, and I realized that my students were not up to the task. So we did the gothic part together, and then we stopped and I did something else. But the thing is, we

always work—which is not a very good thing—very long on a subject. So that—well, I want my students to, just to master the subject-- to be able to think about it. But it's sometimes quite long. So I think even in literature, this year I studied 3 different—3 sequences, really, 3 different topics. But next year, I'm still taking the Premiere. And I'm going to reorganize all my work, and I'd like to—to have at least 5, if not 6, because I'd like them to have, maybe, more methods than specific knowledge. I mean, the gothic novels were really hard for them--the gothic extracts. They were really hard, and they didn't really—and where I wanted them to go was a bit too far for them. And so that's why I'm studying, in *LELE* and other classes, one thing at a time, and it takes--so that's why it's going to be "I studied for a whole term."

AG: So, you spent one term on--

Leonie: One term on Sherman Alexie, one term on the gothic novel, and one term on adaptations from *Romeo and Juliet*--

AG: Ah.

Leonie: But we haven't gone through drama.

AG: Ah, okay, interesting.

Leonie: So that's going to be "for a whole term." And here it's going to be "for a whole term."

AG: Got it.

Leonie: Ah yes. So, *Romeo and Juliet*. And I studied variations of *Romeo and Juliet*. I wanted to focus on only one variation. I--first, I was thinking of doing *Romeo and Juliet* and its variations, and then one--a passage of *Hamlet* with the variation in other artistic forms. But then *again* it appeared that it was too difficult and they took a much longer time than what I had expected, and we—it was short excerpt, so that would have been maximum 2 months, I mean, 6 weeks, really, and if I had done *Hamlet*, it would have—it would have been really too long, and they were…so. Just *Romeo and Juliet* for…I think they loved it—they really liked working on *Romeo and Juliet* and the adaptations. So let's say only one for this type.

AG: So, how many extracts from the play did you use?

Leonie: Well, the balcony scene. This is the only extract.

AG: Really?

Leonie: I mean, obviously, this is quite long, so we studied it in 2 parts, but yeah, only…

AG: Wow.

Leonie: With variations in *West Side Story*, in…

AG: Leonardo DiCaprio--

Leonie: This one, yeah, in Baz Luhrmann's film.

AG: Yeah.

Leonie: We have watched also the Zeffirelli version. And we finished with something you might not know—a cartoon, *Gnomeo and Juliet*, which I discovered thanks to my 5 year old daughter. And which I found really interesting.

AG: Okay.

Leonie: Really. Mrs. Montague and Mr. Capulet are really old people living in a semi-detached house. And one is living in 2 Verona Drive and the other one is living in 2 Verona Drive, so it's 2B and 2B—2B or not 2B" on Verona Drive. Everything is in the whole cartoon. It's obviously two garden gnomes that are falling in love with each other, and as they are in the garden of Mr. Capulet, and the other one is in the garden of Mrs. Montague. One has a red hat and the other has a blue hat, and they can't sustain each other. And the balcony scene is also really great—it's on a tower, a mushroom tower.

AG: Yeah.

Leonie: And something which we found is that they actually…Well, they took almost the gist of the dialogue—well, the monologue, actually—they changed the words, and they took the setting of Baz Luhrmann's film. So everything is lighting up and there's a swimming pool there.

AG: Wow.

Leonie: And there are very many-- allusions to the play, obviously, and also to other plays by Shakespeare. And Shakespeare appears as a statue in the middle of a public garden. But the scene in the cartoon, in class we watched one minute and thirty seconds of the film. But I've watched the whole movie with my daughter.

AG: Wow.

Leonie: Who finds it really interesting. So, who knows about "Romeo and Juliet" now? She's 5. So, extracts of plays, the same idea.

"Do you study whole plays?" Well, not this year.

AG: That's just whole plays, so no.

Leonie: Yeah, no, but I plan maybe to study…"Earnest," Oscar Wilde.

AG: *The Importance of Being Earnest*.

Leonie: *The Importance of Being Earnest*, which I'm rereading at the moment, just to see if I have some ideas. So no, no no no for this. And that would be—yeah, that's difficult there. I would say this and this for the moment.

AG: Yeah.

Leonie: Ah, so in this class.

AG: Yes.

Leonie: Because in my other classes, I would have said Africa, Australia.

AG: That's great!

Leonie: So UK and U.S. Yes, we've worked on Maori tales.

AG: Merry?

Leonie: Tales from New Zealand.

AG: Oh, Maori.

Leonie: Maori, sorry. Maori Maori, yes. And I also worked on short stories last year from Chimamanda Ngozi Adichie. She's from Nigeria. And…well, that's it from for what I can think of.

AG: Okay.

Leonie: "Teaching students to be more aware of English culture." Yeah…

AG: So, why not?

Leonie: I mean, I like both, so it's not I enjoy teaching it more.

AG: Okay. You don't dislike teaching poetry.

Leonie: Oh no, poetry I don't –poetry is different. It's not that I dislike teaching short stories—I love it. But not more than teaching about an interesting newspaper article. Or—for poetry, it's different. I was thinking because it's—I think it's more difficult for the students. So—although I read *The Jabberwocky* to my *Seconde* this year, to show them that poetry was not only about the meaning of words, but also about sounds. And they were like ::gasp:: and that was at the beginning of the year. Just to have fun, actually ::laugh::.

AG: Yeah.

Leonie: But I do enjoy teaching novels more than non-literary tasks. Excerpts…no.

AG: Because you prefer teaching the whole thing?

Leonie: The whole thing, yeah. So maybe short stories…I prefer novels.

"Teaching plays more than non-literary texts." Ah…no.

"Teaching short stories to be more challenging." Yes, yes.

AG: Why?

Leonie: Because you have also the literary part in it that I don't like to put aside. I mean, when I study some—if I study some short stories, I like to study the social issues *if* there are some social issues; other cultural issues. And I don't like putting aside the literary part of it. So that's why, that's why. And it's more challenging. Because you have *both* the culture, the social issue, plus the construction of the text and what it implies.

AG: Yeah.

Leonie: After that. Because also, what we are asked—what we've been asked for a couple of years now, is each time to find some cultural elements. So it's obviously easier to find some cultural elements or something new to add in newspaper articles than in short stories. So there have been some literary texts that I did before that I stopped doing because I know that there is no real…cultural material behind. Like *The Curious Incident of the Dog in the Night-Time* which my students have always liked. Okay, the thing is, except for the map of the Tube, you don't have that much cultural—that many cultural references.

AG: Wow.

Leonie: So I tell them to read it at home, but I do not study it because I'm supposed to have some--to *bring* them some cultural knowledge.

AG: Okay.

Leonie: So that's why. It's also really more difficult to find interesting young readers' books with cultural references in them. I read like…last year, on maternity leave, in 2 months I read 20 young literature books just to have...And it's so difficult to find an author who is—well, who writes well. And who writes an interesting story, and writes an interesting story in a cultural background. So that's why—well, this one is perfect because it's about Indian culture, and *The Shakespeare Stealer* is a--a jewel, because it's all about the Elizabethan era and Shakespeare, because it's a young boy who's hired to steal *Hamlet* when it was first written. And you have everything—you have St. Paul's cathedral as it was in the 16th, you have The Globe as it was just rebuilt. You have the Thames and how you had to take a boat to go across. You have Alsatia—I don't know where it's going to be now, but it was the poorest district of London, with many thieves and prostitutes etc. They were poor people. You also have the theatre and how they played in front of the queen. And you have the Plague, which prevented them from playing. It's just—and there are many references; maybe sometimes too much, too many. But it's full. So that's a great novel, and they actually loved it this year, so…And we are, I'm talking maybe later about this, but we are doing a board game, actually, on it. It's just great and they love it. And they have created a board game on the book.

AG: Wow.

Leonie: So they had to create questions on the book, and we're going to play next week. So they have all their questions and they have their cards. They had to invent

rules of the game, obviously, so I've got 8 different games, and we're doing a tournament next week. So they have to answer questions on the book and to see who wins first. And the questions are tough sometimes. It's really hard because it's about details. And so that's…that's how I like doing things.

AG: Yeah.

Leonie: With *LELE* and *Première*, it's much more complicated, because they…they were not really into it this year, and they are not, yeah, interested enough and good enough. I mean, it takes a longer time because they are always asking questions on names and *why* we are doing this. It's more challenging to teach them, actually. Less fun. So yeah…And plays are even more difficult. Plays, I've got Shakespeare in mind now, and Oscar Wilde's plays. So it's a bit more challenging—I mean, it takes more time to prepare the lesson and to think about that. Yes.

"My favourite short story to teach is…" So, I talked about *Desiree's Baby*, but also I like Roald Dahl's story, right, *The Landlady*. It would be *The Landlady*, probably, because I do it with younger students, and they are always like ::gasp::.

"Why is this your favourite short story?" Because normally, it's the first short story that I teach. I mean, it's usually the first short story that they have ever read.

AG: Wow.

Leonie: So it's just new, and they always think it's going to be boring. They find that no, it's not that boring.

"Why is this your favourite short story?" So, it's full of suspense and it makes the students eager to finish—to--to read.

AG: Do you teach the whole thing? Or only a section?

Leonie: Of *The Landlady*? Ah no, the whole story.

AG: Oh.

Leonie: Yeah, no, I don't think I have ever taught a short story in a section, because it's a full work, so I—and it's not that long.

"My favourite poem to teach is…" If I have ever taught a full poem, that would have been a sonnet by Shakespeare, and it was a catastrophe. It was too difficult. Because I taught it 5 or 6 years ago in a class in L, because we worked on *Romeo and Juliet*, the whole play, and they found it very difficult. So I don't have any favourite poem, really. And *The Jabberwocky*, I don't really teach it, I just read it. I'm not really…so I can write *The Jabberwocky*, but I'm not teaching it, so…I don't know what you want me to write.

AG: Oh, this is just **any**—it doesn't have to be in *LELE*.

Leonie: Okay…and this is only an extract, because it's really…Carroll—double L?

AG: Double L.

Leonie: “My favourite novel to teach?”

“The students realize—“

AG: “The students realize—“

Leonie: “There is more than the meanings of the words in a poem. There are also the sounds and rhythms. Also important—significant.”

AG: Yeah.

Leonie: My favourite novel? This one or *Shakespeare Stealer* which I’ve found—which I’ve recently found. I think this would be…Well, this one. So, I like teaching it because there is a rich cultural background. And because this is, I think, quite easy to read. And funny. So the students, they like reading it.

And my favourite excerpt? Do you want the excerpt from this one? From a novel, it’s going to be the same.

AG: Oh. Sometimes you teach the whole thing, sometimes you just teach an excerpt?

Leonie: Yeah, they’ve already—the first chapter. Because—I don’t know if you’ve read it.

AG: I haven’t.

Leonie: It’s—so it’s a fictional diary.

AG: Yeah.

Leonie: And I think the first chapter is sort of a way to approach autobiography. Actually, I could have done this first chapter with the first—I don’t know if it’s the first chapter, a preface of Roald Dahl’s *Boy*, which is about “I’m going to write about myself but actually it’s not myself” which is just… “everything’s going to be true”—things like that. So it’s just—he’s doing a caricature of his--himself in a self-portrait. In a—he draws also.

AG: Yeah. So, none of the gothic works? None of the…

Leonie: Oh! You’re asking for my favourite.

AG: Yeah.

Leonie: So, favourite text. Favourite excerpt from a novel. No, I know. I know I know I know which is the one. It’s a novel written—it’s called *The Consultant*--

AG: Oh.

Leonie: By Rupert Morgan. And the first chapter is excellent.

AG: I just heard of that today.

Leonie: Sorry?

AG: I just heard of that book today.

Leonie: Rupert Morgan is a British person, and I think he—I think he married a French woman. So, and he actually wrote books in English that were sold in England, I mean everywhere--

AG: Yeah.

Leonie: And they sold well, apparently. Then he was asked by a collection, by Didier, actually—the editor--

AG: Yeah.

Leonie: To write…He's the chairman of this new collection. President?

AG: Editor?

Leonie: No, he's not the editor. He's the…

AG: He's the series director?

Leonie: Yeah, he's the series director of this new collection, which is called *Paper Planes*.

AG: *Paper Planes*?

Leonie: Yeah, *Paper Planes*. If I had known that it was not only *LELE*, I would have taken some books.

AG: Okay.

Leonie: These are books that are written in English by English authors that have been acclaimed—not acclaimed, recognized as writers in their country, and they are writing books in English for French students.

AG: Wow.

Leonie: Which means that the books are easier to read. You have many Latin roots so that you—and when they read it, they think it's really easy. And it's—it's for young readers—it's not for children. I don't know if you know what I mean.

AG: Yes.

Leonie: For example, I've already studied *Sherlock Holmes* with my *Seconde* as, you know, abridged text etc. And *Sherlock Holmes* in the original version is just **awfully** difficult. In the abridged text, they were like "we're not babies! It's too simple. And, okay, the text is easy, but then there's no more story."

AG: Yeah.

Leonie: And even, I can't remember, there are other novels, other passages I've taught in an abridged format. Each time, I think we're missing something. And so here, they—and sometimes if they want to read books that are supposed to be for them—it's too difficult for them, and if they want to read something in English which is at their level, the—well, I mean, the story is too simple for them. So this—I think this collection is really perfect because it's meant for them. It's in a—I mean, it's meant for them in both ways. In the story, and also the level of English. So, *The Consultant*. And my favourite excerpt?

AG: Yeah.

Leonie: So it's the—it's called "Day One"—it's the first chapter. And why it's my favourite…because it's fun. Because it's full of irony and sarcasm and obviously because it sets—it's the beginning of books. I like reading, I mean, I like studying the beginning of books. Obviously, to show them that it's setting the tone for the books, for the novel, and...So, why is that my excerpt? Because it's satirical. So you definitely should read *The Consultant*. It takes approximately 40 minutes for us to read.

AG: Wow.

Leonie: Because it's very small. For the students, it's a bit longer, but for my best students, it takes 2 hours.

AG: That's great.

Leonie: It's very short…and satirical tone and it sets the tone for the rest of it. So, yeah, I'm doing it with the *Terminale*. So they are a bit used to reading, and...

"My favourite play to teach…" That would be the balcony scene, because I love the balcony scene. I love showing the students that everything is not about courtly love in the balcony scene, and that Romeo is asking Juliet if she could please have sex with him ::laugh::. So I like that part; showing them that there are many innuendos. And just…I like this one. So, the balcony scene in *Romeo and Juliet*. And…which they think they know by heart. "I'm not going to learn anything else." They think they know about it.

Oh…I don't know what kind of comment do you want?

AG: You could say something about having them perform a lot or you often turn the texts into plays.

Leonie: Yeah. What they read…and…I try to make the students react a lot to what they read by performing some scenes and trying to imagine what a character could have said or thought at a precise moment.

AG: Great.

Leonie: For example…

AG: Thank you very much. So, how long have you been teaching English?

Leonie: 12 years? Yeah, 12 years.

AG: And how long have you been teaching at you current school?

Leonie: I think 9 years. Yeah, 9 years.

AG: You're an expert at your school. Well, the resident expert.

Leonie: Well, yeah. Not necessarily, but yeah.

AG: Are there other people who've been there longer?

Leonie: One ::laugh::. So yes, I'm one of the few. The happy few.

AG: So, have you taught at other schools?

Leonie: Well yes, actually, I've taught in—I was in—I was a French Assistant.

AG: Yeah.

Leonie: So, one year.

AG: Where?

Leonie: In a little village called Bishop's Stortford. It's near Stansted airport.

AG: Stortford? S-T-O-R-T?

Leonie: Yes, with an R. Stort.

AG: Okay, Stortford.

Leonie: And it's close to--

AG: Stansted.

Leonie: Stansted, yeah.

AG: Okay.

Leonie: And it's not far from Cambridge. 20, 30 minutes from Cambridge, I think? And then I was a remplaçant for 3 years when I--? No no no, one year in Metz, so that's in the Académie of Lorraine.

AG: M-E-S-S-E?

Leonie: M-E-T-and Z.

AG: Oh, Metz. Of course.

Leonie: Yeah, but it's not pronounced "Met." It's pronounced "Mess"—but everyone who is not living in Metz pronounces "Metz." ::Laugh:: Yes, that place. And then I came in the Paris area. Yeah, and then I worked for 3 years as a remplaçant. So, one year in

a *lycée* and two years in collège. 2 different collèges, and then I had this job at this *lycée*.

AG: Do you miss collège?

Leonie: No, not really. Not really. I mean, I sometimes do when I have my—my copies in front of me, because obviously it's longer to--

AG: Yeah.

Leonie: To correct than in college. And it's--and also, in college, you—I mean, I always prepared lessons that actually took an awful lot…Well, took much longer than what I expected, so I was like "fine, it's done." See, like, I thought I was preparing for one month, and actually I was preparing for 2 months.

AG: Wow.

Leonie: And in *lycée*, it's not the case. When I'm preparing for one month, I'm preparing for one month plus one hour. But not—so, that's obviously more work. But I do not miss college, because after 2 years in collège, I was, like, talking about "so, where is the bathroom?" And "the bathroom is next to the bedroom." And it was a bit like ::laugh:: I was not having real conversations in English with my students.

AG: Yeah.

Leonie: So, that was a…

AG: What classes do you teach this year?

Leonie: I am teaching *Seconde* and section européenne, *Première* in *LELE*, and *Terminale* in *section européenne*.

AG: Interesting. What textbooks do you use in your classes?

Leonie: So, except in Literature, I do not use textbooks. I mean, am I supposed to give you the textbooks that are in use in my *lycée*? Because I can.

AG: Only what you use.

Leonie: But I'm not using them ::laugh::.

AG: Okay.

Leonie: I do use sometimes. I used, for 2 months, *Projects Terminale*. And that's it.

AG: How do you define literature?

Leonie: An artistic…way...an artistic means of transport for culture.

AG: Okay. So, are there things you would say are clearly *not* literature?

Leonie: I would say newspaper articles.

AG: Why not?

Leonie: Why not? Well, probably it's more—they are more concentrated on—and are more focused on facts than on how to express facts.

AG: Would you consider *Harry Potter* literature?

Leonie: Yeah. Definitely.

AG: And *Bridget Jones' Diary*?

Leonie: Yeah.

AG: *Twilight*?

Leonie: Yeah, I've read all of them, so.

AG: Okay.

Leonie: Yeah, they are literature.

AG: Okay. On the other end, would you consider speeches literature?

Leonie: Actually, I've been wondering, and I don't know. I would say yes. I would say yes, because also speeches are normally well-structured and forms—the form is really important. So, of the speeches, so I would say yes.

AG: How about cartoons?

Leonie: No.

AG: Why not?

Leonie: Because there are no words.

AG: Comic strips?

Leonie: Oh comics. Comics, yes.

AG: So, a graphic novel is literature.

Leonie: Yeah yeah yeah. A graphic novel, obviously.

AG: How often do you use literature in your classes?

Leonie: Well, actually quite often. I mean--

AG: Okay.

Leonie: Obviously I use them…When I study literature, obviously I study literature for the whole month, so I want to study the whole—the whole work. So it's taking some time, and so…Every year—I can't say every month, because I'm not going to study *any* literature texts in any of my classes except *LELE*, obviously.

AG: Yeah.

Leonie: And at some moments, I'm studying different novels with my different classes. Sometimes—it just depends. But I do try to study one novel a year with *all* my classes. Even—yeah, a whole novel. Even with my weaker classes like the very weak *Seconde*.

AG: Yeah.

Leonie: For example, for next year, I'm trying to think of a novel—which may actually not *be* a novel, but which is going to be a full work, and it may be…short stories—maybe from Roald Dahl. I'm thinking about Revolting—*Revolting Rhymes*. So, it's a whole work. I mean, extracts are part of it. I like doing a whole work just to make them study something else.

AG: So, outside of *LELE*, what were the whole works that you studied this year?

Leonie: Oh, that I studied. So, *The Shakespeare Stealer* in *Seconde*, by Gary Blackwood, who is actually quite good. 3 volumes—actually, well, I mean, I studied only one volume. But some of my students have bought—I mean, have borrowed my second volume, and bought other volumes. So, a whole novel. I have—and he also wrote a book which I found quite good, about—it's called *The Year of the Hangman*. It's about George Washington, so it's also very culturally anchored. So I might also use it at some point. This year, I did *The Consultant* in *Terminale*.

AG: Why do you use literature in your classes?

Leonie: Well, as I told you, because it's—it's a way to…well, I know, because first of all, because I think that the students do not read enough. And I think that reading is a way to learn more vocabulary and also to make them understand that they can read a whole novel so that they can be more self-assured according to their understanding of the language. I mean, they all think that they're not able to, that they're not capable of reading a whole novel. And then actually, when they think they have finished the novel…When my boys of *Seconde* saw the book; so, the book is like 200 pages. They were like "::gasp:: I don't like reading in French, so I'm not going to read in English." And then we made *un bilan*.

AG: A summary.

Leonie: Well, yeah, a summary in the end of the study. Like a…

AG: Yeah.

Leonie: We've studied—after the end of my work with them, I just asked them "did you like it?" Etc. So that's it.

AG: Ah, that's more of a report.

Leonie: Yeah, a sort of report.

AG: A questionnaire.

Leonie: But it's not the exact term I was looking for. Anyway, so we made a report and actually one of them said "not that bad. I actually finished it" And yeah, "I could talk about it." And they actually, sometimes—you know, they're just boasting about "I'm not reading it. I'm not reading it." And then, because we're doing this board game, they have to write questions and the questions are really focused on very small details—they must have read it and they must have understood. And they find it fun. Obviously, it's an adventure, so they like—they want to know the story. And one of them said "so, what has become of this character Julia? Is she going to come back?" And I say "yes."

"So when?"

"In the second volume."

"Oh! Can you tell me?"

"No, you're going to read it." No spoiler.

AG: ::Laugh::

Leonie: And they actually, you know, want to know more about the characters. So that's what I want, and that's what I like—I like making them read. I know that they haven't got the time sometimes to read a lot.

AG: Yeah.

Leonie: But I think making them read is also a way to…Well, first of all, I don't have that much time with them. I mean, it's only 2, 3, 4 hours maximum in a week. So, if you make them read, they are doing English outside school, at home, and they also, yeah, they learn a lot of vocab. They don't realize it, so—that's why I like making them read, I suppose.

AG: What are your criteria for choosing a literary text to study?

Leonie: My criteria has changed, as I told you before. Before, it was more like a classical book with also extracts, which I also do in *LELE* at some points, because they need to know about literature, so that's why. I studied *Frankenstein* and *Dr. Jekyll and Mr. Hyde*. And now it's more—I focus on young literature. And so my focus is: it must be quite easy to read; it must be young literature. The topic must appeal to them, and there must be some huge cultural background ::laugh::. So that's why sometimes it's--it's difficult to have the 3 of them.

We have read—that was 2 years ago, we have read a book called *Call Me Maria* by Judith Ortiz Cofer. It's, again, very small. It's for young readers. And it's about a half Puerto Ric—no, it's about a Puerto Rican girl who comes to New York with her father, who had been brought up in New York, and then he came back to Puerto Rico etc. The background is great, because you have many things about immigration. About Spanglish, because she--the little girl is talking Spanish, English, and a mixture of the 2. And, obviously, we worked on *West Side Story* and we worked on different fields, also,

that talk about immigration and the—when these young people are torn apart between 2 cultures. Yet not enough adventures. My students thought that there was missing—it was not going quick enough. They liked studying the book, they told me, but they didn't like the book in itself, because there was no *life*—there was no *murder* or there was no real adventure. Nothing really—there was not…It was about the change of this girl--

AG: Yeah.

Leonie: Coming to New York City and trying to be integrated and it was not—I mean, the girls liked it. The boys thought it was a bit too slow. But they said "at least we've read a book." Because it was really easy and very small. So now I have to find something with adventures or something must happen. So, not necessarily classics anymore, except in *LELE*, which—where I want to try to find classics, but easy ones, which is quite difficult. That's why I suppose that next year in Premiere, I'm going to *start* with Roald Dahl's short stories, or short stories—or Roald Dahl's short stories. Make it *really* easy.

AG: So, of the criteria you mentioned, which one is the most important? Adventure?

Leonie: Culture.

AG: Why?

Leonie: Well, because you sort of hit 2 birds with one stone. Right, you make them read, so you make them learn vocab, *and* unconsciously they sort of learn about the culture, the country that is mentioned.

AG: What's the most recent literary text that you taught?

Leonie: Recent, like?

AG: This year.

Leonie: Oh, *The Shakespeare Stealer*. That's right, yeah.

AG: And was this your first time teaching it?

Leonie: Yeah.

AG: Why did you choose to teach it?

Leonie: Well, as I said—but there's another one also. I haven't talked about it. So, it's always young literature and it's called *Al Capone Washes My Shirts*. ::Laugh:: And there's a second volume where he cleans my shoes. It's a fiction about a young boy, he lives with his father, his guardian, in Alcatraz. So, it's about--

AG: Wow.

Leonie: I mean, it's fiction. But it's based on true facts, so you have everything about gangsters and the mafia...It's something which is not about slavery, black people, and

horrors. Because many many books, when I try to find books for young readers with culture, I end up reading many books about discrimination, segregation and the horrors of slavery. When you want to find a very strong background—and works like *The Shakespeare Stealer* or Sherman Alexie's works or this one—I can't remember the name of the author—*Al Capone Shines My Shoes*…And it's--these are works about cultural moments that—that the students are not that aware of. They've *all* talked about slavery and discrimination in school in their previous years, but none of them have talked about Prohibition for example, let's say. Or Indian culture is not that taught also, so that's a criteria also. Not horrors. Not something horrible, and something like discrimination ::laugh::.

AG: Okay. How did you introduce the text?

Leonie: Which one? *The Shakespeare Stealer*? Quite—I made them study the book cover, actually. I scan the book cover and I cut it into different parts, and I gave the different parts to different groups, so they try to anticipate what it's going to be about. So some of them, in this book, some of them would have only the—the name--

AG: Yeah.

Leonie: Of the book. Some of them would have only some parts of the name of the book, right.

AG: Yeah.

Leonie: Some of them would only have details from the book cover, and they try—I mean, it's quite quick. And they try to make a hypothesis of what it's going to be about. And we also—we started with this, and then many American—well, not necessarily American, but mostly American and also other English-speaking countries' teachers—I think they like making book trailers. So, on YouTube you can find many book trailers about the books.

AG: Yeah.

Leonie: So, on *The Shakespeare Stealer*, I also made them study a book trailer, to make them—to tease them.

AG: Okay.

Leonie: That's how I started.

AG: And what activities did you have your students participate in after reading the text?

Leonie: After reading the whole book? We created a board game on this.

AG: Okay, what about after each chapter?

Leonie: After each chapter, I can make them—after some…Okay, what I did first was I made them read the 50—no, the 35ish first pages, and I put them into reading circles. Which you don't need me to explain, because I thought it was well-known in—well, it

was more traditional. Well, each of them have as a—I divide the class into 5 groups. In one group, for example, are 5 students. One of them is going to do a summary of the 30 pages. One of them is going to illustrate with one or two drawings. One of them is going to—to pick up very important passages that they like. One of them is going to study the language. One of them is going to—to be a discussion leader and think about questions that they might ask. And on this first—these first 30 pages, I ask them, obviously, to focus on the identity of the narrator, as an example. So, after the next couple chapters, to write a blog, which I have, and make comments on reading. Reading—well, that isn't reading. I mean, tips on how to read the book in a—well, more easily. It could be that. Or it could be—and after, for the board game, very simply, I wanted them to create a number of questions about Shakespeare's time. So "read the passage from page __ to page__, focus on the cultural background, and write 10 questions." Things like that. These are the activities that I do.

AG: So, do you often engage your students in reading circles?

Leonie: Yeah, I like--I mean, I like it. I like doing it, because they talk about how they feel about the book and not necessarily on the metaphors and things. So they talk about what they like—and yeah, what they like, what they felt when reading, and they exchange their opinions. They exchange also what they understood, and how they interpret it.

AG: Had you had your students create a board game before?

Leonie: No. So they found it quite fun, actually. And they created the rules for next week's tournament, and I have to buy chocolate. ::Laugh:: Because the rule is the winner has to have chocolate. So they found it quite cool, actually, because I had never done it==they had never done it.

AG: Had you made board games with other classes?

Leonie: No. ::Laugh::

AG: So this was the first time?

Leonie: So I was like ::laugh::. Pray it would work. And they did games, so, games that resemble easily Snakes and Ladders. Another game which would be like Trivial Pursuit.

AG: Yeah.

Leonie: And another which would be like Jungle Speed. Do you know of that?

AG: Jungle Speed?

Leonie: There's a totem in the middle of the players. Well Jungle Speed is not about asking questions. It's about being the quickest to catch the totem. It's the same. One team, they have created two teams, and the totem moves according to if you answer or not the question--

AG: Ah.

Leonie: And if you are able to catch the totem as fast as possible. So, this one is going to be fun ::laugh::. Well, we haven't played it, but…

AG: Wow.

Leonie: We're doing it next week. And they have made board games. Some board games are really, I mean, straightforward and simple, and some others are decorated and...

AG: Will you give an award for most creative?

Leonie: Probably, probably.

AG: Yeah.

Leonie: But I've got only one week to think about it and buy some things, or probably print some things like...Maybe an award—would be a great idea, actually. Yeah. Some awards might be an idea.

AG: Yeah. If you could have them vote.

Leonie: Yeah, we are going to do that. Yeah.

AG: Because that's…fun. So, you just mentioned this, but when you're studying literature, do you discuss issues of style or other literary terminology?

Leonie: So, with *LELE*, yes, because that's the aim of them. I wanted them to study how style can convey meaning. But we're not supposed to make them study it as a codified literary text as in French. Which, I don't know if you know about the French system, but the literary commentary, as I studied them in the CAPES and *Agrégation* are very…you dig deep into the text, and you try to really get *every* single detail of style to make—to get out some meaning. So it's very…and it's a strict exercise. Whereas here, we just have to, I think, make them understand the use of this metaphor and what it conveys and not necessarily all the metaphors and chiasmus and anaphoras and etc. etc. And for the other classes, not *LELE*, not necessarily. It depends on what I want them to—to—to realize or to find out. If I want them to know more about the narrator's identity, I might ask them to focus on one paragraph or one sentence, and make them try to discuss this particular sentence and why is that, I don't know, in bold letters, or why is there a comparison etc. For example, for Sherman Alexie, in the first part, the caricature, we obviously work on what makes a caricature. So, the repetition of words, the exaggeration of words, the funny comparisons.

AG: You also mentioned this already, but what are the next pieces of literature you plan to teach?

Leonie: So, I am planning to work on *The Importance of Being Earnest* by Oscar Wilde, probably with the aim of putting it into scenes.

AG: Into scenes?

Leonie: Putting it on stage.

AG: Oh.

Leonie: Performing it--for film.

AG: Yeah.

Leonie: Probably also *Revolting Rhymes* by Roald Dahl, because I know that I am going to have a class de *Seconde*. Probably a weak one—a weaker one. Because yeah, my students are really good. I mean, the *Seconde* Euro, but the others aren't that bad. They come from a *lycée* which is quite…socially privileged, we would say. So they actually have got a—even the weak ones are not…some are really weak. But the average ones are quite able…they work well. So we can actually make them work on…texts that are more than 2 pages. I also plan to work on…I don't know, maybe—Rupert Morgan has also released a book—a new book called *The Trader* after *The Consultant*. So, as I worked on corporations with my *Terminale*, I might also ask them to read it. So, in the collection *Paper Planes*. And I'm still thinking about what I'm going to make them read, because I want to—yeah, for *LELE*, probably *The Importance of Being Earnest*. And for the--for the end of the year, because it's going to be difficult. For the others, I'm still looking for new books for young readers. And so I don't—and this one about Al Capone. *Al Capone Shines My Shoes and Washes My Clothes*.

AG: Yeah.

Leonie: "Washes My Shirts," I can't remember, but this one probably next year.

AG: Isn't there the ALA young readers list? It's an American…I don't know if it's an award or not. They come out with a list of books.

Leonie: Okay. And how is it called?

AG: ALA.

Leonie: ALA.

AG: I'll look it up and I'll send you--

Leonie: Although what I *need* is [unclear].

AG: Yeah.

Leonie: The thing is, sometimes—well, lots of times, as I told you, I need some cultural background. So I end up--

AG: Right.

Leonie: Reading the list of the first 10--

AG: Yeah.

Leonie: Books, and one or two have got some backgrounds that are going to be interesting. So--

AG: Yeah.

Leonie: But it might be an idea. What I like also is the collection—Scholastics.

AG: Yeah.

Leonie: Because it's usually…with a strong cultural background.

AG: Interesting. Yeah, because another thing is American libraries, like my home library--

Leonie: Yeah.

AG: Comes up with a summer reading list--

Leonie: Yeah.

AG: Of recommended books for young readers, and they write a little blurb. That might be helpful.

Leonie: Yeah. That would take, probably less time for me--

AG: Yeah.

Leonie: Spending the summer to read. Reading…

AG: I hope they still have it. I will--I'll look for it and send it to you, and then ALA.

Leonie: That would be great.

AG: Because I know my library used to do it. Summer books…Okay. How have you chosen the things you're going to teach next? How did you choose *The Importance of Being Earnest*?

Leonie: Oh, that's because I—that's really because I heard it…Two things. I heard one colleague talk about it, talk about a passage that she made her students perform, and I thought that it would be funny. And she told me that it hadn't been too difficult for her students. And so, as I wanted a whole book for my *LELE*, I thought that it might be an idea. And also, *The Importance of Being Earnest is* really often performed in Paris. So that would be—the idea, obviously, would be to go and see it.

AG: Yeah.

Leonie: Obviously in English, but in French it's often performed some points—at some points of the year, you have something about Oscar Wilde, and this play is performed, so. I mean, I think it's being performed right now, so…So that's also why.

AG: And *Revolting Rhymes*?

Leonie: I don't know, I read about it in a book, like, 3 weeks ago, and I said "yeah, not too difficult. Roald Dahl, so it's not serious." And I've read some extracts in some textbooks for *Revolting Rhymes* and maybe the whole book will be interesting, or maybe an extract.

AG: And you said you'd teach *The Importance of Being Earnest* at the end of the year.

Leonie: Yeah, for *LELE* I would be—it would be like at least in the second term or third term, not right on with this. Just to know if they--they are interested in literature and if they can read and if they—I mean obviously, I'm going to make them read, but maybe I'm going to change my mind, say "ah, it's going to be too difficult for them." I don't know. Because it's quite difficult. Well…

AG: And *Revolting Rhymes*? Beginning of the year? End of the year?

Leonie: First part, probably--probably quite soon, yeah. Quite soon. Not very very beginning, because I don't want to—I don't want them to hate me just at the beginning. And if you're telling them "hello, I'm your new teacher, we're going to read" it's going to intimidate them. I may make them like me for a month, and then ::laugh:: make them buy the book.

AG: Yeah. And then *The Trader*? When would you do that in the year?

Leonie: I don't know. I don't know. Well, this year I made them read the book around La Touissant. Really around the beginning of the year. It doesn't matter, because the book could be read also by Premiere, I think. So, with my *Terminale*, I can make them read at the beginning of the year. It doesn't matter. Not straight on in September, obviously, for the same reasons. But otherwise, quite similar.

Also, for example, this year, it was not a requirement, but for *Jekyll and Hyde*, the company Dramatize, composed of English-speaking actors, and they come in different schools. They staged *Jekyll and Hyde*, so I made them come in the end of the year. So my students also had an idea of an adaptation of the play. So, I'm waiting for their next session—programs--

AG: Yeah.

Leonie: And I know that they are doing something on Mark Twain, so we *may* work on something on Mark Twain. Probably not a whole novel--

AG: Yeah.

Leonie: Because it would be too long, but we might work on something—I might do extracts. ::Laugh:: I might work on Mark Twain. Because the company would come and act, so that would be interesting.

AG: That's great! Thank you so much!

Leonie: Yeah! ::Laugh::

[End]

APPENDIX H. ADDITIONAL INTERVIEW DATA

Table H.1 Full list of short stories mentioned in interviews

Title	Author	Year of publication	Origin	Number of respondents
“Desiree’s Baby”	Kate Chopin	1893	U.S.	5
“The Landlady”	Roald Dahl	1959	UK	4
“I, Robot”	Isaac Asimov	1950	U.S.	2
“The Pedestrian”	Ray Bradbury	1951	U.S.	2
“Mr. Jones”	Truman Capote	1980	U.S.	2
Dubliners	James Joyce	1914	Ireland	2
“The Fly”	Katherine Mansfield	1922	UK	2
“The Temple”	Joyce Carol Oates	1996	U.S.	2
“The Black Cat”	Edgar Allen Poe	1843	U.S.	2
“The Oval Portrait”	Edgar Allan Poe	1842	U.S.	2
“The Tell-Tale Heart”	Edgar Allan Poe	1843	U.S.	2
“Tell Me Who To Kill”	Ian Rankin	2003	UK	2
Ten Little Indians	Sherman Alexie	2004	U.S.	1
“Eyes Do More Than See”	Isaac Asimov	1965	U.S.	1
“Nightfall”	Isaac Asimov	1941	U.S.	1
“Robot Dreams”	Isaac Asimov	1986	U.S.	1
“The Fun They Had”	Isaac Asimov	1951	U.S.	1
“True Love”	Isaac Asimov	1977	U.S.	1
“A Piece of Wood”	Ray Bradbury	1978	U.S.	1
The Martian Chronicles	Ray Bradbury	1950	U.S.	1
“The Werewolf”	Angela Carter	1979	UK	1
Various short stories	Raymond Carver	1976-1988	U.S.	1
“Godoy Lives”	Daniel Chacón	2000	U.S.	1

“Secret Garden”	G.K. Chesterton	1934	UK	1
“The Story of an Hour”	Kate Chopin	1894	U.S.	1
“Lamb to the Slaughter”	Roald Dahl	1953	UK	1
“Death by Scrabble”	Charlie Fish	2005	UK	1
“Rich Boy”	F. Scott Fitzgerald	1926	U.S.	1
“I Spy”	Graham Greene	1930	UK	1
“Snow White”	The Brothers Grimm	1812	Germany	1
“Old Man at the Bridge”	Ernest Hemingway	1938	U.S.	1
“The Snows of Kilimanjaro”	Ernest Hemingway	1936	U.S.	1
“Girl”	Jamaica Kincaid	1978	U.S.	1
Various short stories	Stephen King	1970s-2000s	U.S.	1
The Interpreter of Maladies	Jhumpa Lahiri	1999	U.S.	1
“The Story of Macbeth”	Charles and Mary Lamb	1807	UK	1
Various short stories	Penelope Lively	1970s-2000s	UK	1
“Love of Life”	Jack London	1905	U.S.	1
“To Build a Fire”	Jack London	1902	U.S.	1
“The Outsider”	H.P. Lovecraft	1926	U.S.	1
Various short stories	H.P. Lovecraft	1913-1930s	U.S.	1
“Je ne parle pas Français”	Katherine Mansfield	1920	UK	1
“A Basket Full of Wallpaper”	Colum McCann	1995	Ireland	1
Fishing the Sloe-Black River	Colum McCann	1994	Ireland	1
“Fame”	Arthur Miller	1966	U.S.	1
The View from Castle Rock	Alice Munro	2006	Canada	1
The Things They Carried	Tim O’Brien	1990	U.S.	1

“Everything That Rises Must Converge”	Flannery O’Connor	1965	U.S.	1
“On the Other Side”	Ilan Ossendryver	2011	South Africa	1
“Telephone Call”	Dorothy Parker	1920s	U.S.	1
“The Fall of the House of Usher”	Edgar Allan Poe	1839	U.S.	1
“The Oblong Box”	Edgar Allan Poe	1844	U.S.	1
Various short stories	Edgar Allan Poe	1830s-1840s	U.S.	1
“Good Advice is Rarer Than Rubies”	Salman Rushdie	1987	UK	1
“Mrs. Packletide’s Tiger”	Saki	1900	UK	1
“The Open Window”	Saki	1900	UK	1
“A Perfect Day for Bananafish”	J.D. Salinger	1948	U.S.	1
“The Canterville Ghost”	Oscar Wilde	1887	Ireland	1
“The Birds and the Foxes”	James Thurber	1940	U.S.	1
Various short stories	James Thurber	1920s-1960s	U.S.	1
Various short stories	Mark Twain	1880s-1890s	U.S.	1
“Kew Gardens”	Virginia Woolf	1921	UK	1
“The Mark on the Wall”	Virginia Woolf	1921	UK	1

Table H.2 Full list of poetry mentioned in interviews

Title	**Author**	**Year of publication**	**Origin**	**Number of respondents**
“Strange Fruit”	Abe Meeropol	1937	U.S.	4
Various poems	William Shakespeare	1590s-1600s	UK	4
“Funeral Blues”	W.H. Auden	1938	UK	3

“Jabberwocky”	Lewis Carroll	1871	UK	3
“The Rime of the Ancient Mariner”	Samuel Taylor Coleridge	1798	UK	3
Revolting Rhymes	Roald Dahl	1982	UK	3
“The Raven”	Edgar Allan Poe	1845	U.S.	3
“Beowulf”	Anonymous	700s-1000s	UK	2
Various poems	John Agard	1974-2013	UK	2
“The Road Not Taken”	Robert Frost	1920	U.S.	2
“In Flanders Field”	John McRae	1915	Canada	2
Various poems	Benjamin Zephaniah	1980-2001	UK	2
“No More Boomerang”	Oodgeroo Noonuccal	1966	Australia	1
“Windrush Child”	John Agard	1998	UK	1
“Dhaka Dust”	Dilruba Ahmed	2011	U.S.	1
“Phenomenal Woman”	Maya Angelou	1995	U.S.	1
“Still I Rise”	Maya Angelou	1978	U.S.	1
“The Unknown Citizen”	W.H. Auden	1939	UK	1
Various poems	W.H. Auden	1932-73	UK	1
“The Chimney Sweeper”	William Blake	1789	UK	1
“The Sick Rose”	William Blake	1794	UK	1
Various poems	Tim Burton	1997	U.S.	1
“Over there”	George M. Cohan	1917	U.S.	1
Various poems	Samuel Taylor Coleridge	1795-1807	UK	1
“A newspaper”	Stephen Crane	1899	U.S.	1
“Nobody”	Emily Dickinson	1891	U.S.	1
“The Flea”	John Donne	1633	UK	1
Various poems	John Donne	1600s	UK	1
“The Wasteland”	T.S. Eliot	1922	UK	1
“The Voice”	Thomas Hardy	1917	UK	1

“Invictus”	William Ernest Henley	1888	UK	1
“November”	Thomas Hood	1844	UK	1
“Harlem”	Langston Hughes	1951	U.S.	1
“I, Too, Sing America”	Langston Hughes	1945	U.S.	1
“Song for a Dark Girl”	Langston Hughes	1927	U.S.	1
“Bright Star”	John Keats	1838	UK	1
“La Belle Dame Sans Merci”	John Keats	1819	UK	1
“Lamia”	John Keats	1820	UK	1
Various poems	Edward Lear	1832-1849	UK	1
“The Arrow and the Song”	Henry Wadsworth Longfellow	1846	UK	1
Various poems	John McRae	1918	Canada	1
“Look What You Did, Christopher!”	Ogden Nash	1960	U.S.	1
Various poems	Wilfred Owen	1900s-1930s	UK	1
“The Angel in the House”	Coventry Padmore	1854	UK	1
“Mirror”	Sylvia Plath	1961	UK	1
“The Hero”	Siegfried Sassoon	1918	UK	1
“Lady of the Lake”	Sir Walter Scott	1810	UK	1
“Sonnet 130”	William Shakespeare	1609	UK	1
Various poems	Gertrude Stein	1912-15	U.S.	1
“In Memoriam A.H.H. ”	Alfred, Lord Tennyson	1849	UK	1
“Do Not Go Gentle Into That Good Night”	Dylan Thomas	1951	UK	1
“I Knew a Man by Sight”	Henry David Thoreau	1840s	U.S.	1
Leaves of Grass	Walt Whitman	1855	U.S.	1
“Song of Myself”	Walt Whitman	1855	U.S.	1

“Goody Blake”	William Wordsworth	1888	UK	1
“I Wandered Lonely As a Cloud”	William Wordsworth	1807	UK	1
“The Prelude”	William Wordsworth	1888	UK	1
Talking Turkeys	Benjamin Zephaniah	1995	UK	1

Table H.3 Full list of novel extracts mentioned in interviews

Title	**Author**	**Year of publication**	**Origin**	**Number of respondents**
1984	George Orwell	1949	UK	12
Brave New World	Aldous Huxley	1932	UK	7
Animal Farm	George Orwell	1945	UK	5
Frankenstein	Mary Shelley	1818	UK	5
Of Mice and Men	John Steinbeck	1937	U.S.	5
The Picture of Dorian Gray	Oscar Wilde	1891	Ireland	5
The Strange Case of Dr. Jekyll and Mr. Hyde	Robert Louis Stevenson	1886	UK	5
Wuthering Heights	Emily Brontë	1847	UK	4
Alice’s Adventures in Wonderland	Lewis Carroll	1865	UK	4
Oliver Twist	Charles Dickens	1838	UK	4
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	4
Dracula	Bram Stoker	1897	Ireland	4
The Castle of Otranto	Horace Walpole	1764	UK	4
Fahrenheit 451	Ray Bradbury	1953	U.S.	3
Robinson Crusoe	Daniel Defoe	1719	UK	3
Pride and Prejudice	Jane Austen	1813	UK	2

Lord of the Flies	William Golding	1954	UK	2
Twilight	Stephanie Meyer	2005	U.S.	2
Utopia	Thomas More	1516	UK	2
The Consultant	Rupert Morgan	2010	UK	2
My Sister's Keeper	Jodi Picoult	2004	U.S.	2
The Grapes of Wrath	John Steinbeck	1939	U.S.	2
Gulliver's Travels	Jonathan Swift	1726	UK	2
The Adventures of Huckleberry Finn	Mark Twain	1884	U.S.	2
First Among Equals	Jeffrey Archer	1984	UK	1
Timbuktu	Paul Auster	1999	U.S.	1
Go Tell it on the Mountain	James Baldwin	1953	U.S.	1
The Coral Island	R.M. Ballantyne	1858	UK	1
Peter Pan	J.M. Barrie	1906	UK	1
Psycho	Robert Bloch	1959	U.S.	1
Jane Eyre	Charlotte Brontë	1847	UK	1
Various extracts	Andre Brink	1975-2012	South Africa	1
And Then There Were None	Agatha Christie	1939	UK	1
Through the Looking Glass	Lewis Carroll	1871	UK	1
The Woman in White	Wilkie Collins	1859	UK	1
The Book of Lost Things	John Connolly	2006	Ireland	1
The Hours	Michael Cunningham	1998	U.S.	1
Do Androids Dream of Electric Sheep?	Philip K. Dick	1968	U.S.	1
David Copperfield	Charles Dickens	1850	UK	1

The Hound of the Baskervilles	Arthur Conan Doyle	1902	UK	1
A Study in Scarlet	Arthur Conan Doyle	1887	UK	1
Sister Carrie	Theodore Dreiser	1900	U.S.	1
American Psycho	Brett Easton Ellis	1991	U.S.	1
Middlesex	Jeffrey Eugenides	2002	U.S.	1
A Passage to India	E.M. Forster	1924	UK	1
My Only Son	Christopher Gambino	2004	U.S.	1
The Rainmaker	John Grisham	1998	U.S.	1
The Curious Incident of the Dog in the Night-Time	Mark Haddon	2003	UK	1
The Scarlet Letter	Nathaniel Hawthorne	1850	U.S.	1
The Moon is a Harsh Mistress	Robert A. Heinlein	1966	U.S.	1
The House of Silk	Anthony Horowitz	2011	UK	1
Never Let Me Go	Kazuo Ishiguro	2005	UK	1
On the Road	Jack Kerouac	1957	U.S.	1
Various extracts	Jack Kerouac	1950s	U.S.	1
Confessions of a Shopaholic	Sophie Kinsella	2001	UK	1
Misery	Stephen King	1987	U.S.	1
Carmilla	Joseph Sheridan Le Fanu	1872	Ireland	1
To Kill a Mockingbird	Harper Lee	1960	U.S.	1
Fruit of the Lemon	Andrea Levy	1999	UK	1
A Game of Thrones	George R.R. Martin	1996	U.S.	1
Ransom	David Malouf	2009	Australia	1

Liza of Lambeth	W. Somerset Maugham	1897	UK	1
News from Nowhere	William Morris	1890	UK	1
Sula	Toni Morrison	1973	U.S.	1
The Painter of Signs	R.K. Narayan	1976	India	1
The Final Passage	Caryl Phillips	1985	UK	1
Swallows and Amazons	Arthur Ransome	1930	UK	1
The Catcher in the Rye	J.D. Salinger	1951	U.S.	1
Push	Sapphire	1996	U.S.	1
The No.1 Ladies' Detective Agency	Alexander McCall Smith	1998	UK	1
Uncle Tom's Cabin	Harriet Beecher Stowe	1852	U.S.	1
Vanity Fair	William Makepeace Thackeray	1848	UK	1
Mrs. Dalloway	Virginia Woolf	1925	UK	1
The Widow and the Parrot	Virginia Woolf	1985	UK	1
To the Lighthouse	Virginia Woolf	1927	UK	1

Table H.4 Full list of novels mentioned in interviews

Title	Author	Year of publication	Origin	Number of respondents
The Fifth Child	Doris Lessing	1988	UK	3
Animal Farm	George Orwell	1945	UK	3
The Guernsey Literary and Potato Peel Pie Society	Mary Ann Shaffer and Annie Barrows	2008	U.S.	3
The Absolutely True Story of a Part-Time Indian	Sherman Alexie	2007	U.S.	2
A Lesson Before Dying	Ernest J. Gaines	1993	U.S.	2

The Curious Incident of the Dog in the Night-Time	Mark Haddon	2003	UK	2
Brave New World	Aldous Huxley	1932	UK	2
Sula	Toni Morrison	1973	U.S.	2
The Catcher in the Rye	J.D. Salinger	1951	U.S.	2
The Strange Case of Dr. Jekyll and Mr. Hyde	Robert Louis Stevenson	1886	UK	2
Moon Palace	Paul Auster	1989	U.S.	1
The Shakespeare Stealer	Gary Blackwood	1998	U.S.	1
The Boy in the Striped Pyjamas	John Boyne	2006	Ireland	1
Breakfast at Tiffany's	Truman Capote	1958	U.S.	1
Al Capone Does My Shirts	Gennifer Choldenko	2004	U.S.	1
Call Me Maria	Judith Ortiz Cofer	2004	U.S.	1
Boy	Roald Dahl	1984	UK	1
Fantastic Mr. Fox	Roald Dahl	1970	UK	1
The Speckled Band	Arthur Conan Doyle	1892	UK	1
The Great Gatsby	F. Scott Fitzgerald	1925	U.S.	1
Lord of the Flies	William Golding	1954	UK	1
The Tenth Man	Graham Greene	1985	UK	1
The Other Boleyn Girl	Philippa Gregory	2001	UK	1
A Moveable Feast	Ernest Hemingway	1964	U.S.	1
A Long Way Down	Nick Hornby	2005	UK	1
Across the Barricade	Joan Lingard	1972	UK	1

The Call of the Wild	Jack London	1903	U.S.	1
I am Legend	Richard Matheson	1954	U.S.	1
The Consultant	Rupert Morgan	2010	UK	1
From Hell	Alan Moore and Eddie Campbell	1989	UK	1
Home	Toni Morrison	2012	U.S.	1
Brooklyn	Colm Toibin	2009	Ireland	1
The Picture of Dorian Gray	Oscar Wilde	1891	Ireland	1

Table H.5 Full list of plays and excerpts of plays mentioned in interviews

Title	**Author**	**Year of publication**	**Origin**	**Number of respondents**
Extract of *Romeo and Juliet*	William Shakespeare	1595	UK	12
Extract of *Macbeth*	William Shakespeare	1606	UK	6
Extract of *The Importance of Being Earnest*	Oscar Wilde	1895	Ireland	5
Extract of *Waiting for Godot*	Samuel Beckett	1953	Ireland	3
Extract of *Pygmalion*	George Bernard Shaw	1912	Ireland	3
Extract of *Endgame*	Samuel Beckett	1957	Ireland	2
Extract of *Doctor Faustus*	Christopher Marlowe	1592	UK	2
Extract of *As You Like It*	William Shakespeare	1623	UK	2
Extract of *Much Ado About Nothing*	William Shakespeare	1612	UK	2
Extract of *The Taming of the Shrew*	William Shakespeare	1593	UK	2
Extract of *Lives in Pieces*	Philip Ayckbourn	2013	UK	1

Extract of *A Raisin in the Sun*	Lorraine Hansberry	1959	U.S.	1
Death of a Salesman	Arthur Miller	1949	U.S.	1
The Crucible	Arthur Miller	1953	U.S.	1
Extract of *The Betrayal*	Harold Pinter	1978	UK	1
The Caretaker	Harold Pinter	1960	UK	1
Extract of *A Midsummer Night's Dream*	William Shakespeare	1596	UK	1
Extract of *Hamlet*	William Shakespeare	1603	UK	1
Extract of *Henry IV*	William Shakespeare	1600	UK	1
Extract of *Henry V*	William Shakespeare	1600	UK	1
Extract of *King John*	William Shakespeare	1623	UK	1
Extract of *Richard III*	William Shakespeare	1592	UK	1
Extract of *The Tempest*	William Shakespeare	1611	UK	1
Under Milk Wood	Dylan Thomas	1954	UK	1
A Streetcar Named Desire	Tennessee Williams	1947	U.S.	1